

# STANDARD ANTHEMS

COMPILED BY  
HOLLIS DANN

VOLUME I



*PRICE \$1.25*



NEW YORK  
THE H. W. GRAY CO.  
SOLE AGENTS FOR  
NOVELLO & CO., LTD.



M  
2067  
.S92  
v. 1  
1917





Digitized by the Internet Archive  
in 2015



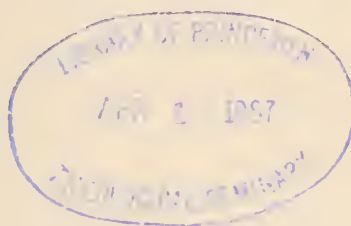
# STANDARD ANTHEMS

COMPILED BY  
HOLLIS DANN

VOLUME I



*PRICE \$1.25*



NEW YORK  
THE H. W. GRAY CO.  
SOLE AGENTS FOR  
NOVELLO & CO., LTD.

# INDEX

PAGE		
12	ABIDE WITH ME . . . . .	<i>Joseph Barnby</i>
8	ARISE, SHINE, FOR THY LIGHT IS COME . . . . .	<i>George J. Elvey</i>
18	AVE MARIA (O LORD MOST HOLY) . . . . .	<i>Franz Abt</i>
22	AVE VERUM (JESU, WORD OF GOD) . . . . .	<i>Chas. Gounod</i>
1	AWAKE UP, MY GLORY . . . . .	<i>Joseph Barnby</i>
26	I AM ALPHA AND OMEGA . . . . .	<i>John Stainer</i>
32	I WILL LIFT UP MINE EYES . . . . .	<i>Dr. J. Clarke-Whitfeld</i>
88	INCLINE THINE EAR TO ME . . . . .	<i>Friedrich II. Himmel</i>
36	I WILL SING OF THY POWER . . . . .	<i>Arthur Sullivan</i>
44	JUBILATE DEO IN B FLAT . . . . .	<i>C. Villiers Stanford</i>
50	LEAD, KINDLY LIGHT . . . . .	<i>Boyton Smith</i>
56	LIFT UP YOUR HEADS . . . . .	<i>John Hopkins</i>
60	NO SHADOWS YONDER . . . . .	<i>Alfred R. Gaul</i>
64	O TASTE AND SEE . . . . .	<i>John Goss</i>
70	OH! FOR A CLOSER WALK WITH GOD . . . . .	<i>Myles B. Foster</i>
76	O SAVIOUR OF THE WORLD . . . . .	<i>John Goss</i>
80	PRAISE YE THE FATHER . . . . .	<i>Chas. Gounod</i>
84	REJOICE IN THE LORD . . . . .	<i>George J. Elvey</i>
91	SEEK YE THE LORD . . . . .	<i>Dr. J. V. Roberts</i>
98	SEND OUT THY LIGHT . . . . .	<i>Chas. Gounod</i>
108	SWEET IS THY MERCY . . . . .	<i>Joseph Barnby</i>
112	TARRY WITH ME, O MY SAVIOUR . . . . .	<i>Samuel A. Baldwin</i>
116	THE GREAT DAY OF THE LORD IS NEAR . . . . .	<i>G. C. Martin</i>
132	THE RADIANT MORN HAS PASSED AWAY . . . . .	<i>Rev. II. II. Woodward</i>
120	THE SPLENDOURS OF THY GLORY, LORD . . . . .	<i>Rev. H. H. Woodward</i>
126	THE SUN SHALL BE NO MORE . . . . .	<i>Rev. II. II. Woodward</i>
137	THEY HAVE TAKEN AWAY MY LORD . . . . .	<i>John Stainer</i>
142	WHAT ARE THESE? . . . . .	<i>John Stainer</i>
148	YE SHALL DWELL IN THE LAND . . . . .	<i>John Stainer</i>

---

*All the above may be had separately*

## PREFACE

This book has been compiled and published for the use of chorus choirs in the belief that a large proportion of American churches would be greatly benefited by the use of a better class of music; that congregations welcome and enjoy dignified, worshipful and musicianly music; that directors, choirs and organists as well as listeners, find that good music adds materially not only to the interest of the service, but to the sustained interest and enthusiasm of all who have a part in its rendition.

The anthems in this book are standard, worthy of a permanent place in the repertoire of any good choir. They are not difficult, being well within the capacity of any earnest chorus.

The ideal choir is the chorus, which may number from twenty to one hundred, a large choir being preferable. The solos may be taken by a regular quartette, or distributed among a larger number of singers, according to local conditions. A favorable distribution of voices in a choir numbering one hundred is as follows: 28 sopranos, 24 altos, 22 tenors and 26 basses.

Given a capable director and organist, a suitable organ and choir loft, and a supply of good music, a successful choir can be organized and maintained in any fair-sized church provided music is taught in the public schools, a condition which is becoming almost universal in the cities and larger towns. Membership in a good choir is a natural and effective means of continuing the study and practice of singing begun in the schools; it is also an opportunity to render valuable services to the church and community. The successful chorus choir is often the most useful and significant feature of community singing.

Assuming that the director is qualified, the success of the choir depends largely on attention to details. The importance of efficient management is often overlooked. Some of the more important administrative features follow:—

Attendance should be taken at all rehearsals and services; a willingness to present a written excuse for all absence and tardiness may be brought about and is a most desirable and helpful feature of choir discipline.

Time may be saved by giving each member a number and taking the attendance by number as members arrive. The choir books may be numbered to correspond and each member made responsible for his book.

Careful rehearsing is absolutely essential to success. The amount of single part rehearsing necessary depends upon the reading ability of the choir. Part rehearsals are most helpful, not only for the purpose of learning the part but for the improvement of tone quality which is one of the most important features of choir training.

Ability to give effective individual and class vocal instruction is an indispensable qualification of the choir director. Correct ideas concerning breathing, posture, tone production, etc., are a necessary part of the director's equipment.

A clear understanding of the tenor voice and the ability to give instruction leading to its correct use is particularly essential. The supposed scarcity of tenor voices is a myth. Tenor voices are plentiful everywhere in America. There is, however, a scarcity of properly qualified teachers and conductors possessing the skill to recognize and train the tenor voice.

The director is comparatively helpless during rehearsal and service without the close attention of each singer. Good attack, proper shading, necessary variations of tempo and of style are not possible unless the choir constantly watches the director during the singing. This habit is as essential to the chorus singer as it is to the orchestra player.

Careful attention to tone quality, enunciation, articulation, attack, shading, balance of parts, equalization of vowels, pronunciation of consonants, elimination of "bad" vowels and of crude pronunciation of consonants—these and many other details are necessary to real success.

High ideals and thorough preparation on the part of the director, with sustained and systematic effort to improve the spirit and efficiency of the choir, are effective means of arousing and maintaining interest and enthusiasm without which the choir cannot long survive.

The success and usefulness of the choir are also largely dependent upon the attitude and conduct of its members toward the director, toward each other and toward the church service. Prompt and regular attendance, sincere and whole-hearted support of the director and a spirit of kindness and good fellowship toward all other members of the choir, are all essential to the good chorister. These qualities together with a quiet and respectful attention during the religious service, are as necessary to real success as are good singing voices.

Sincere and whole-hearted co-operation and accord between the choir and its director on the one hand, and the minister and church officials on the other, are absolutely essential. Mutual support, loyalty, peace and good-will must exist between the choir loft and the pulpit and pews, with ultimate authority and control vested in the minister.

That the music shall be dignified and worthy and that it shall be rendered in a worshipful and reverent spirit as an integral part of the service, is of supreme importance.

HOLLIS DANN.

Cornell University,  
March 15, 1917.



## Awake up, my glory.

Ps. lvii 9; Ps. cxviii. 24;  
1 Corinthians xv. 20 and 57.

ANTHEM FOR EASTER.

Composed by J. BARNEY.

VOICE. CHORUS. SOPRANO.

A - wake up, my

ten. ten. ten.

ORGAN. Sw. Org. with Reed.  $\text{♩} = 63$ .

glo - ry, a - wake, lute and harp, a - wake up, my glo - ry, a - wake, lute and

harp, A - wake up, my glo - ry, a - wake, lute and harp, a - wake up, my glo - ry, a -

CHORUS. ALTO.

A - wake up, my glo - ry, a - wake, lute and harp, a - wake up, my glo - ry, a -

TENOR.

A - wake up, my glo - ry, a - wake, lute and harp, a - wake up, my glo - ry, a -

BASS.

A - wake up, my glo - ry, a - wake, lute and harp, a - wake up, my glo - ry, a -

Gt. Diaps.

The musical score is written for a four-part chorus (Soprano, Alto, Tenor, Bass) and organ. The key signature is one sharp (F#), and the time signature is common time (C). The organ part is marked 'Sw. Org. with Reed.' and has a tempo of 63 beats per minute. The lyrics are: 'A - wake up, my glo - ry, a - wake, lute and harp, a - wake up, my glo - ry, a - wake, lute and harp, a - wake up, my glo - ry, a - wake, lute and harp, a - wake up, my glo - ry, a -'. The score is divided into three systems. The first system shows the Soprano and Organ parts. The second system shows the Soprano, Alto, Tenor, and Bass parts, along with the Organ. The third system shows the Soprano, Alto, Tenor, and Bass parts, along with the Organ. The organ part is marked 'Gt. Diaps.' at the end.

# AWAKE UP, MY GLORY.

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics for the vocal parts are: "wake, lute and harp, I my-self will a-wake right ear-ly, I my-self will a-". The piano accompaniment includes a Sw. Org. (Swedish Organ) and a Gt. Org. (Great Organ) part. The key signature is one sharp (F#) and the time signature is common time (C).

Second system of the musical score. The vocal parts continue with the lyrics: "wake right ear-ly, I my-self will a-wake right ear-ly, I will a-wake right ear-". The piano accompaniment includes a Sw. Org. and a Gt. Org. part. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are repeated for all four vocal parts.

Third system of the musical score. The vocal parts continue with the lyrics: "ly. This is the day which the Lord hath made,". The piano accompaniment includes a Sw. Org. and a Gt. Org. part. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are repeated for all four vocal parts.

# AWAKE UP, MY GLORY.

*ff*

made, we will re - joice and be glad, we will re - joice and be glad, be glad in it;

*ff*

made, we will re - joice and be glad, we will re - joice and be glad, be glad in it;

*ff*

we will re - joice and be glad, we will re - joice and be glad, be glad in it;

*ff*

we will re - joice and be glad, we will re - joice . . and be glad in it; This is the

This is the day the Lord hath made, this is the day the Lord hath made,

be glad in it. This is the day the Lord hath made, we will re -

This is the day, the day, . . . this is the day, the day,

day the Lord hath made, this is the day, the day,

*ff*

we will re - joice, we will re - joice, this is the day which the Lord hath made, we

- joice, we will re - joice, re - joice, this is the day which the Lord hath made, we

*ff*

we will re - joice, we will re - joice, this is the day which the Lord hath made, we

*ff*

we, we will re - joice, re - joice, this is the day which the Lord hath made, we

*ff*

reduce Org.



# AWAKE UP, MY GLORY.

will re - joice. . . . . A - wake up, my glo - ry, a -

will re - joice.

will re - joice.

will re - joice.

*Sw.*

- wake, lute and harp, a - wake up, my glo - ry, a - wake, lute and harp, I my -

A - wake up, my glo - ry, a - wake, lute and harp,

A - wake up, my glo - ry, a - wake, lute and harp,

A - wake up, my glo - ry, a - wake, lute and harp,

*Gt. Org.* *Sw.* *p*

*mf* *cres.*

- self will a - wake right ear - ly, I my - self will a - wake right ear ly, I my - self will a -

*mf* *cres.*

I my - self will a - wake right ear - ly, I my - self will a -

*mf* *cres.*

I my - self will a - wake right ear - ly, I my - self will a -

*mf* *cres.*

I my - self will a - wake right ear - ly, I . . my - self will a -

*Gt. Org.* *cres.*



# AWAKE UP, MY GLORY.

*a little slower.*

- wake right ear - ly, I will a - wake right ear - ly.

- wake right ear - ly, I will a - wake right ear - ly.

- wake right ear - ly, I will a - wake right ear - ly. For now is Christ

- wake right ear - ly, I will a - wake right ear - ly. For now is Christ

*a little slower.*

*dim.* And be - come the first-fruits of them that slept,

*dim.* risen from the dead, . . . And be - come the first-fruits of them that slept, *dim.* now is Christ

risen from the dead, . . . And be - come the first-fruits of them that slept, now is Christ

*dim.* *Suo. Org.* *dim.* *Gt. Org. with 8ft. Reed.*

*Ped.*

Christ is risen from the

and be - come the first-fruits of them that slept; Christ is risen from the

risen from the dead, and be - come the first-fruits of them that slept; Christ is risen from the

risen from the dead, and be - come the first-fruits of them that slept; Christ is risen from the

*Suo. Org.* *ff Full Org.*

# AWAKE UP, MY GLORY.

*Allegro con brio.*

dead. Thanks, thanks be to God, thanks be to God, thanks be to

dead. Thanks, thanks, thanks be to God, thanks be to God,

dead. Thanks, thanks be to God, thanks

dead. Thanks, thanks be to God, thanks be to God, thanks be to

*Allegro con brio. O = 108.*

God, thanks be to God, which giv-eth us the vic-to-ry,

thanks be to God, be to God, to God, which giv-eth us the

be to God, thanks be . . to God, which giv-eth us the vic-to-ry,

God, . . . thanks be to God, which giv . . .

*Ped.*

giv-eth us the vic-to-ry, which giv-eth us the . vic-to-ry through

vic-to-ry, giv-eth us the vic-to-ry, the vic-to-ry through

giv-eth us the vic-to-ry, giv-eth us the vic-to-ry through

. eth us the vic-to-ry through

# AWAKE UP, MY GLORY.

With spirit.

$\text{♩} = 112.$

our Lord Je - sus Christ. All praise be Thine, O ris - en Lord, From death

our Lord Je - sus Christ. All praise be Thine, O ris - en Lord, From death

our Lord Je - sus Christ. All praise be Thine, O ris - en Lord, From death

our Lord Je - sus Christ. All praise be Thine, O ris - en Lord, From death

$\text{♩} = 112.$  With spirit.

to end - less life re - stored, All praise to God the Fa - ther be, And Ho -

to end - less life re - stored, All praise to God the Fa - ther be, And Ho -

to end - less life re - stored, All praise to God the Fa - ther be, And Ho -

to end - less life re - stored, All praise to God the Fa - ther be, And Ho -

ly Ghost e - ter - nal - ly. A - - men, A - - men.

ly Ghost e - ter - nal - ly. A - - men, A - - men.

ly Ghost e - ter - nal - ly. A - - men, A - - men.

ly Ghost e - ter - nal - ly. A - - men, A - - men.



## Arise, shine, for thy light is come.

FULL ANTHEM FOR CHRISTMAS.

Isaiah lx. 1, 2, 3.

Sir GEORGE J. ELVEY.

SOPRANO. A - rise, a - rise, shine, for thy light is come,

ALTO. A - rise, a - rise, shine, for thy light is come, shine,

TENOR. A - rise, a - rise, shine, . . . for thy light is come,

BASS. A - rise, a - rise, shine, for thy light is come,

ACCOMP. *f*

shine, for thy light is come, and the glo - ry of the Lord is ri - sen up - on thee, is

. . . for thy light is come, and the glo - ry of the Lord is ri - sen up - on thee, is

shine, for thy light is come, and the glo - ry of the Lord is ri - sen up - on thee, is

shine, for thy light is come, and the glo - ry of the Lord is ri - sen up - on thee, is

ri - sen up - on . . . thee. For be - hold,

ri - sen, is ri - sen up - on thee. For be - hold,

ri - sen, is ri - sen up - on . . . thee. For be - hold,

ri - sen, is ri - sen up - on thee. For be - hold,

ARISE, SHINE, FOR THY LIGHT IS COME.

dark - ness shall cov - er the earth, and gross dark - ness, and gross dark - ness,

dark - ness shall cov - er the earth, and gross dark - ness, and gross dark - ness,

dark - ness shall cov - er the earth, and gross dark - ness, and gross dark - ness,

dark - ness shall cov - er the earth, and gross dark - ness, and gross dark - ness,

gross dark - ness the peo - ple, gross dark - ness the

gross dark - ness the peo - ple, gross dark - ness the

gross dark - ness the peo - ple, gross dark - ness the

gross dark - ness the peo - ple, gross dark - ness the

peo - ple ; but the Lord shall a - rise, the Lord shall a - rise, the

peo - ple ; but the Lord shall a - rise, the Lord shall a - rise, the

peo - ple ; but the Lord shall a - rise, the Lord shall a - rise, the

peo - ple ; but the Lord shall a - rise, the Lord shall a - rise, the

ARISE, SHINE, FOR THY LIGHT IS COME.

Lord shall a - rise up - on thee, and His glo - ry shall be seen, His glo -

Lord shall a - rise up - on . . . thee, and His glo - ry shall be seen, His

Lord shall a - rise up - on . . . thee, and His glo - ry shall be seen, His

Lord shall a - rise up - on thee, and His glo ry shall be seen, His

- - ry shall be seen, His glo - ry shall be seen up - on . . . thee. And the *p*

glo - ry shall be seen, His glo - ry shall . . . be seen up - on thee. And the *p*

glo - ry shall be seen, shall . . . be . . . seen up - on . . . thee. And the *p*

glo - ry shall be seen, His glo - ry shall be seen up - on thee. And the *p*

Gen - tiles shall come, shall come to thy light, and kings . . . to the bright - *f*

Gen - tiles shall come, shall come to thy light, and kings . . . to the *f*

Gen - tiles shall come, shall come to thy light, and kings . . . to the *f*

Gen - tiles shall come, shall come to thy light, and kings . . . to the *f*



ARISE, SHINE, FOR THY LIGHT IS COME.

ness . . of thy ris - ing, and kings . . . to the bright - ness, the  
 bright - ness of thy ris - ing, and kings to the bright - ness,  
 bright - ness . . of thy ris - ing, kings . . to the bright - ness,  
 bright - ness of thy ris - ing, and kings to the bright - ness,

bright - ness . . of thy ris - ing. A - rise, a - rise,  
 the bright - ness of thy ris - ing. A - rise, a - rise,  
 the bright - ness . . of thy ris - ing. A - rise, a - rise, shine,  
 the bright - ness of thy ris - ing. A - rise, a - rise,

shine, for thy light is come, shine, for thy light is come, thy light is come.  
 shine, for thy light is come, shine, for thy light is come, thy light . . is come.  
 . . for thy light is come, shine, . . for thy light is come, thy light . . is come.  
 shine, for thy light is come, shine, for thy light is come, thy light is come.

## ABIDE WITH ME.

HYMN-ANTHEM

COMPOSED BY

J. BARNBY.

NEW YORK: NOVELLO, FWER AND CO.

*Moderato.*

ORGAN.

Gl. Org. *p* *cres* - - *cen* - - *do.* *p*

*Ped.*

The organ introduction is in G major, 4/4 time, marked Moderato. It features a grand organ part with a crescendo leading to a piano section, and a pedal line.

SOPRANO.\*

*p*

A - bide with me; fast falls the e - ven - tide; The dark - ness

*Sw. p*

The soprano part begins with a piano dynamic. The piano accompaniment is in G major, 4/4 time, marked Sw. p (Soft and piano).

deep - ens; Lord, with me a - bide; When oth - er help - ers fail . .

The vocal and piano parts continue with the lyrics 'deep - ens; Lord, with me a - bide; When oth - er help - ers fail . .'. The piano accompaniment provides harmonic support with chords and moving lines.

*poco rit.*

. . and com-forts flee, when oth - er help - ers fail, . . and com-forts

*poco rit.*

The final line of the hymn is marked poco rit. (poco ritardando). The lyrics are '. . and com-forts flee, when oth - er help - ers fail, . . and com-forts'. The tempo slows down for the concluding phrase.

\* May be sung as a Solo, or by all the Sopranos.



# ABIDE WITH ME.

*a tempo.*

flee, . . . . . Help of the help - less, help of the help - less,

*a tempo.*

*rit.*

*a tempo.*

help of the help - less, O a - bide with me.

*rit.*

*a tempo.*

TENOR.\*

Swift to its close ebbs

*dim.*

*Ch.*

*Sw. Reed. Senza Ped.*

out life's lit - tle day; Earth's joys grow dim, its glo - ries pass a -

*rall. e dim.*

*pp*

*Sw. rall. e dim. pp*

*a tempo.*

way; Change and de - cay in all a-round I see;

*a tempo.*

*sf*

*sf*

\* May be sung as a Solo, or by all the Tenors.

ABIDE WITH ME.

*f* *rit. e dim.*

O Thou Who chang-est not, a-bide with me, O Thou Who

*Ped.*

*a tempo.*

chang-est not, . . . a-bide with me. I need Thy pres-ence

*a tempo.*

*Reed.*

ev-'ry passing hour; What but Thy grace can foil the tempter's pow'r?

*accel.* *rall.*

Who like Thy-self my guide and stay can be? Through cloud and sun-shine,

*accel.* *rall.*

*Allegro moderato.* *BASS.\* Boldly.*

Lord, a-bide with me. . . . I fear no foe with

*Allegro moderato.*

*Gl. Diaps.*

\* May be sung as a Solo, or by all the Basses.

# ABIDE WITH ME.

Thee at hand to bless; Ills have no weight, and tears no bit-terness; Where is death's

sting? Where, grave, thy vic-to-ry? I tri-umph still, if Thou a-bide with me,

I tri-umph still, if Thou, if Thou a-bide with me.

Hold Thou Thy

Cross be-fore my clos-ing eyes; Shine through the gloom, and

\* May be sung as a Solo, or by all the Sopranos.



# ABIDE WITH ME.

## CHORUS.

points me to the skies; Heaven's morn-ing breaks, and earth's vain sha-dows flee,

Heaven's morn-ing breaks, and earth's vain sha-dows flee,

Heaven's morn-ing breaks, and earth's vain sha-dows flee,

Heaven's morn-ing breaks, and earth's vain sha-dows flee,

*Gt. ff*

Heaven's morn - ing breaks, and earth's vain sha - dows flee, Heaven's morn - ing

Heaven's morn - ing breaks, and earth's vain sha-dows flee, Heaven's morn - ing

Heaven's morn - ing breaks, and earth's vain sha - dows flee, Heaven's morn - ing

Heaven's morn - ing breaks, and earth's vain sha - dows flee, Heaven's morn - ing

*fff*

ABIDE WITH ME.

*dim. molto.* *p*

breaks, and earth's vain sha - dows flee; . . In life, in death a - bide with

*dim. molto.* *p*

breaks, and earth's vain sha - dows flee; In life, in death a - bide with

*dim. molto.* *p*

breaks, and earth's vain sha - dows flee; In life, in death a - bide with

*dim. molto.* *p*

breaks, and earth's vain sha - dows flee; In life, in death a - bide with

*cres.* *pp* *dim. pp* *Adagio.*

me, in life, in death, O Lord, . a - bide with me, A - men, A - men. . .

*cres.* *pp* *dim. pp*

me, in life, in death, O Lord, . a - bide with me, A - men, A - men. . .

*cres.* *pp* *dim. pp*

me, in life, in death, O Lord, . a - bide with me, A - men, A - men. . .

*cres.* *pp* *dim. pp*

me, in life, in death, O Lord, a - bide with me, A - men, A - men. . .

*cres.* *>pp* *pp* *Adagio.*

## Ave Maria.

## MOTETT.

The English words adapted by the Rev. J. Troutbeck.

Composed by FRANZ ABT (Op. 438).

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Andante.*

**TREBLE.**

**ALTO.**

**TENOR**  
(*ve. lower*)

**BASS.**

**ACCOMP.**

O Lord most ho - ly, O God most migh - ty,  
A - ve Ma - ri - a! gra - ti - a ple - na,

O Lord most ho - ly, O God most migh - ty,  
A - ve Ma - ri - a! gra - ti - a ple - na,

O Lord most ho - ly, O God most migh - ty,  
A - ve Ma - ri - a! gra - ti - a ple - na,

O Lord most ho - ly, O God most migh - ty,  
A - ve Ma - ri - a! gra - ti - a ple - na.

*poco a poco cres.*

O lov-ing Sa-viour, Thee would we be prais-ing with joy-ful lips,  
Do - mi-nus te - cum, be - ne - dic - ta tu in mu-li - e - ri - bus,

*pp poco a poco cres.*

O . . lov-ing Sa-viour, Thee would we be prais-ing with joy-ful lips,  
Do - mi-nus te - cum, be - ne - dic - ta tu in mu-li - e - ri - bus,

*f poco a poco cres.*

O lov-ing Sa-viour, Thee would we be prais-ing with joy-ful lips,  
Do - mi-nus te - cum, be - ne - dic - ta tu in mu-li - e - ri - bus,

*f poco a poco cres.*

O lov-ing Sa-viour, Thee would we be prais-ing with joy-ful lips, for  
Do - mi-nus te - cum, be - ne - dic - ta tu in mu-li - e - ri - bus, . . .



# AVE MARIA.

*mf*  
for Thou hast redeem-ed us, Thou hast re-deem-ed us of Thy grace and mer-cy.  
*et* be-ne-dic-tus, be-ne-dic-tus fruc-tus ven-tris tu-i Je-sus.

*mf*  
for Thou hast redeem'd us, Thou hast re-deem-ed us of Thy grace and mer-cy.  
*et* be-ne-dic-tus, be-ne-dic-tus fruc-tus ven-tris tu-i Je-sus.

*mf*  
for Thou hast redeem'd us, Thou hast re-deem-ed us of Thy grace and mer-cy.  
*et* be-ne-dic-tus, be-ne-dic-tus fruc-tus ven-tris tu-i Je-sus.

*mf*  
Thou hast redeem'd us, Thou hast re-deem'd us of Thy grace and mer-cy.  
*et* be-ne-dic-tus, be-ne-dic-tus fruc-tus ven-tris tu-i Je-sus.

*p*

## TREBLE SOLO. *poco animato.*

Teach us to know Thee, teach us to  
Sanc-ta Ma-ri-a, ma-ter

love Thee, make us to fol-low, to fol-low af-ter  
De-i, o-ra pro no-bis, pro no-bis pec-ca-

# AVE MARIA.

*tempo primo, tranquillo.*

ho - li-ness; So in temp - ta - tion, And in the hour of  
 . to - ri-bus O - ra pro no - bis, nunc, et in ho-ra mortis

*molto cres. sf dim.*

sad - ness, we shall find com - fort and help in Thee.  
 nos - tra, o - ra, o - ra pro no - bis.

**TUTTI.**

**TUTTI.**  
 Guide . . us, O Sa - viour, O . . lov - ing Sa - viour,  
 Sanc - ta Ma - ri - a! o - - ra pro no - bis,

**TUTTI.**  
 Guide . . us, O Sa - viour, O . . lov - ing Sa - viour,  
 Sanc - ta Ma - ri - a! o - - ra pro no - bis,

**TUTTI.**  
 Guide . . us, O Sa - viour, O . . lov - ing Sa - viour,  
 Sanc - ta Ma - ri - a! o - - ra pro no - bis,

**TUTTI.**  
 Guide us, O Sa - viour, O lov - ing Sa - viour,  
 Sanc - ta Ma - ri - a! o - - ra pro no - bis,



# AVIE MARIA.

*poco rit.* *mf* *dim.*

So in the hour of sad - ness we shall find com - fort and help in Thee.  
Nunc, et in ho - ra mor - tis nunc, et in ho - ra mor - tis nos - træ.

*poco rit.* *mf* *dim.*

So in the hour of sad - ness we shall find com - fort and help in Thee.  
Nunc, et in ho - ra mor - tis nunc, et in ho - ra mor - tis nos - træ.

*poco rit.* *mf* *dim.*

So in the hour of sad - ness we shall find com - fort and help in Thee.  
Nunc, et in ho - ra mor - tis nunc, et in ho - ra mor - tis nos - træ.

*poco rit.* *mf* *dim.*

So in the hour of sad - ness we shall find com - fort and help in Thee.  
Nunc, et in ho - ra mor - tis nunc, et in ho - ra mor - tis nos - træ.

*p* *fz* *p* *pp*

A - - - men, A - - - men. . . .  
A - - - men, A - - - men. . . .

*p* *fz* *p* *pp*

A - - - men, A - - - men. . . .  
A - - - men, A - - - men. . . .

*p* *fz* *p* *pp*

A - - - men, A - - - men. . . .  
A - - - men, A - - - men. . . .

*p* *fz* *p* *pp*

A - - - men, A - - - men. . . .  
A - - - men, A - - - men. . . .

## Ave Verum.—Jesu, Word of God Incarnate.

MOTET.

COMPOSED FOR MR. HENRY LESLIE'S CHOIR.

CH. GOUNOD.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 &amp; 81, Queen Street (E.C.); also in New York.

*Andante. (To be sung with closed lips.)*

**SOPRANO.** *p* Je - su, Word of  
A - ve ve - rum \*

**ALTO.** *p* Je - su, Word of  
A - ve ve - rum \*

**TENOR**  
(Svs. lower). *p* Je - su, Word of  
A - ve ve - rum \*

**BASS.** *p* Je - su, Word of  
A - ve ve - rum \*

**ACCOMP.**  
(Ad lib.) *p*

God in - car - nate, Of the Vir - gin Ma - ry born, On the Cross Thy  
cor - pus na - tum De Ma - ri - a Vir - gi - ne, Ve - re pas - sum \*

God in - car - nate, Of the Vir - gin Ma - ry born, On the Cross Thy  
cor - pus na - tum De Ma - ri - a Vir - gi - ne, Ve - re pas - sum \*

God in - car - nate, Of the Vir - gin Ma - ry born, On the Cross Thy  
cor - pus na - tum De Ma - ri - a Vir - gi - ne, Ve - re pas - sum \*

God in - car - nate, Of the Vir - gin Ma - ry born, On the Cross Thy  
cor - pus na - tum De Ma - ri - a Vir - gi - ne, Ve - re pas - sum \*

Should this Motett be accompanied, the first seven bars may be played and the voices commence at the eighth bar.

\* This sign indicates where breath is to be taken when the Latin words are used.

AVE VERUM.—JESU, WORD OF GOD INCARNATE.

Sa-cred Bo-dy For us men with nails was torn; Cleanse us by the  
im-mo-la-tum In cru-ce pro ho-mi-ne; Cu-jus la-tus

Sa-cred Bo-dy For us men with nails was torn; Cleanse us by the  
im-mo-la-tum In cru-ce pro ho-mi-ne; Cu-jus la-tus

Sa-cred Bo-dy For us men with nails was torn; Cleanse us by the  
im-mo-la-tum In cru-ce pro ho-mi-ne; Cu-jus la-tus

Sa-cred Bo-dy For us men with nails was torn; Cleanse us by the  
im-mo-la-tum In cru-ce pro ho-mi-ne; Cu-jus la-tus

Blood and wa-ter stream-ing from Thy pierc-ed side, Feed us with Thy  
per-fo-ra-tum flu-xit un-da et san-gui-ne, Es-to no-bis

Blood and wa-ter stream-ing from Thy pierc-ed side, Feed us with Thy  
per-fo-ra-tum flu-xit un-da et san-gui-ne, Es-to no-bis

Blood and wa-ter stream-ing from Thy pierc-ed side, Feed us with Thy  
per-fo-ra-tum flu-xit un-da et san-gui-ne, Es-to no-bis

Blood and wa-ter stream-ing from Thy pierc-ed side, Feed us with Thy  
per-fo-ra-tum flu-xit un-da et san-gui-ne, Es-to no-bis



AVE VERUM.—JESU, WORD OF GOD INCARNATE.

*cres.* *molto. \* f* *\** *p* *\**

Bo - dy bro - ken Now and in death's a - go - ny O Je - su hear us.  
 præ - gus - ta - tum Mor - tis in ex - a - mi - ne O Je - su dul - cis,

*cres.* *molto. \* f* *\** *p* *\**

Bo - dy bro - ken Now and in death's a - go - ny O Je - su hear us.  
 præ - gus - ta - tum Mor - tis in ex - a - mi - ne O Je - su dul - cis,

*cres.* *molto. \* f* *\** *p* *\**

Bo - dy bro - ken Now and in death's a - go - ny O Je - su hear us.  
 præ - gus - ta - tum Mor - tis in ex - a - mi - ne O Je - su dul - cis,

*cres.* *molto. \* f* *\** *p* *p* *\**

Bo - dy bro - ken Now and in death's a - go - ny O Je - su hear us. O  
 præ - gus - ta - tum Mor - tis in ex - a - mi - ne O Je - su dul - cis, O

*cres.* *molto. f* *p*

*cres.* *\* f* *\** *p* *\**

O Je - su spare us Je - su, Je - su Son . . . of Ma - ry. O grant us Lord Thy  
 O Je - su pi - e Je - su, Je - su fi - li Ma - ri - æ In no - bis mi - se -

*cres.* *\* f* *\** *p* *\**

O Je - su spare us Je - su, Je - su Son . . . of Ma - ry. O grant us Lord Thy  
 O Je - su pi - e Je - su, Je - su fi - li Ma - ri - æ In no - bis mi - se -

*cres.* *\* f* *\** *p* *\**

O Je - su spare us Je - su, Je - su Son . . . of Ma - ry. O grant us Lord Thy  
 O Je - su pi - e Je - su, Je - su fi - li Ma - ri - æ In no - bis mi - se -

*cres.* *\* f* *\** *p* *\**

Je - su spare us Je - su, Je - su Son . . . of Ma - ry. O grant us Lord Thy  
 Je - su pi - e Je - su, Je - su fi - li Ma - ri - æ In no - bis mi - se -

*cres.*

AVE VERUM.—JESU, WORD OF GOD INCARNATE.

mer-cy O grant us Lord Thy mer-cy O grant us, O grant us Lord Thy mer - cy . .  
 . re - re In no - bis mi-se-re-re O Je - su In no - bis mi-se-re - re . .

mer-cy O grant us Lord Thy mer-cy O grant us, O grant us Lord Thy mer - cy . .  
 . re - re In no - bis mi-se-re-re O Je - su In no - bis mi-se-re - re . .

mer-cy O grant us Lord Thy mer-cy O grant us, O grant us Lord Thy mer - cy . .  
 . re - re In no - bis mi-se-re-re O Je - su In no - bis mi-se-re - re . .

mer-cy O grant us Lord Thy mer-cy O grant us, O grant us Lord Thy mer - cy . A -  
 . re - re In no - bis mi-se-re-re O Je - su In no - bis mi-se-re - re . A -

A - men! A - men! A - men! A - men!  
 A - men! A - men! A - men! A - men!

A - men! A - men! A - men! A - men!  
 A - men! A - men! A - men! A - men!

A - men! A - men! A - men! A - men!  
 A - men! A - men! A - men! A - men!

- - men! A - men! A - men! . . . A - men!  
 . . men! A - men! A - men! . . . A - men!

# I am Alpha and Omega.

Revelation i, 8;  
and the Sanctus.

AN ANTHEM FOR TRINITY-TIDE, OR GENERAL USE.

JOHN STAINER.

LONDON: NOVELLO, EWER, AND CO, 1, BERNERS STREET (W.) and 80 & 81, QUEEN STREET (E.C.)

*Maestoso.*

ORGAN.  
♩ = 100.

*f* *ff*  
*Ped.*

CHORUS. SOPRANO.

ALTO.

TENOR.

BASS. *f* *ff*

I am Al - pha and O - - me - ga, the be -

*dim.* *rall.* *tempo.*

- gin - ning and the end - ing, saith the Lord; which is, and which

*dim.* *rall.* *p* *p* *tempo.*



I AM ALPHA AND OMEGA.

which is, and which was, and which  
*cres.* was, and which is to come, which is, and which was, and which  
*cres.*

the Al - migh - ty, the Al - migh - ty,  
 the Al - migh - ty, the Al - migh - ty,  
*cres.* is to come, the Al - migh - ty, the Al - migh - ty,  
*cres.* is to come, the Al - migh - ty, the Al - migh - ty,  
*cres.*

I am Al - pha and O - - me - ga, the be - gin - ning and the  
 I am Al - pha and O - - me - ga, the be - gin - ning and the  
 I am Al - pha and O - - me - ga, the be - gin - ning and the  
 I am Al - pha and O - - me - ga, the be - gin - ning and the

# I AM ALPHA AND OMEGA.

end - ing, saith the Lord; which is, and which was,  
 end-ing, saith the Lord; which is, and which was,  
 end - - ing, saith the Lord; which is, and which was, and which  
 end - - ing, saith the Lord; which is, and which was, and which

*mf* *cres.* *mf* *cres.* *mf* *cres.* *mf* *cres.*

and which is to come, the Al-migh-ty, which was, .. and is, ... and is to  
 and which is to come, the Al-migh-ty, which was, .. and is, ... and is to  
 is to come, the Al-migh-ty, which was, .. and is, ... and is to  
 is to come, the Al-migh-ty, which was, .. and is, ... and is to

*cres.* *dim.* *cres.* *dim.* *cres.* *dim.* *cres.* *dim.* *p Sw.*

come, the be-gin-ning and the end-ing,  
 come, the be-gin-ning and the end-ing, the be-  
 come, the be-gin-ning and the end-ing, the be-gin-ning and the  
 come, the be-gin-ning and the end-ing, the be-gin-ning

*f* *f* *f* *f*



# I AM ALPHA AND OMEGA.

the be-gin-ning and . . the end-ing. I am Al-pha and  
 - gin-ning and the end ing, the end-ing. I am Al-pha and  
 end-ing, and the end-ing. I am Al-pha and  
 and the end - - ing, the end-ing. I am Al-pha and

*fff*

*Ped. 8ves.*

O - - me-ga, the be-gin-ning and the end - ing, saith the Lord.  
 O - - me-ga, the be-gin-ning and the end - ing, saith the Lord.  
 O - - me-ga, the be-gin-ning and the end - ing, saith the Lord.  
 O - - me-ga, the be-gin-ning and the end - ing, saith the Lord.

*rall.*

*rall.*

*rall.*

*rall.*

*rall.*

*Adagio.* *Andante.* SOLO. SOPRANO (OR TENOR).  
 Ho - ly, Ho - ly,

*Adagio.* *Andante.* ♩ = 80.  
*pp Sw.* *p*

*sensu Ped.*

# I AM ALPHA AND OMEGA.

Ho - ly, Lord God of Hosts, . . . Heav'n and earth are

*cres.*

full of Thy glo - ry; Glo - ry be to Thee, O Lord, glo - ry be to

*dim.* *cres.* *dim.*

*f* *dim.* *cres.* *dim.*

Thee, O Lord most High, most High. A - men, A - men.

*pp*

*Soft Ped.*

**CHORUS.**  
**SOPRANO.** *p* Ho - ly, Ho - ly, Ho - ly, Lord God of Hosts, *cres.*

**ALTO.** *p* Ho - ly, Lord God of Hosts, *cres.*

**TENOR.** *p* Ho - ly, Ho - ly, Lord God of Hosts, *cres.*

**BASS.** *p* Ho - ly, Ho - ly, Ho - ly, Lord God of Hosts, *cres.*

*p* *cres.*

*Ped.* *P.* *P.* *P.* *P.* *P.* *P.* *P.*

# I AM ALPHA AND OMEGA.

Heav'n and earth are full of Thy glo - ry; Glo - ry be to Thee, O Lord,

Heav'n and earth are full of Thy glo - ry; Glo - ry be to Thee, O Lord,

Heav'n and earth are full of Thy glo - ry; Glo - ry be to Thee, O Lord,

Heav'n and earth are full of Thy glo - ry; Glo - ry be to Thee, O Lord,

glo - ry be to Thee, O Lord most High, most High. A - men, A - -

glo - ry be to Thee, O Lord most .. High, most .. High. A - men, A - -

glo - ry be to Thee, O Lord most .. High, most .. High. A - men, A - -

glo - ry be to Thee, O Lord most High, most High. A - men.

- men, A - men, A - men.

- men, A - men, A - men.

- men, A - men, A - men.

I am Alpha and O - me-ga, the be-gin-ning and the end-ing, saith the Lord. A - men.

*mf* *f* *dim.* *cres.* *dim.* *pp* *rall.* *ppp*



## I will lift up mine eyes.

Psalm cxxi.

FULL ANTHEM FOR FIVE VOICES.

Composed by Dr. J. CLARKE WHITFIELD.

*Full. Moderato.*

SOPRANO. I will lift up mine eyes un-to the hills, from whence com-eth my

ALTO. I will lift up mine eyes un-to the hills, from whence com-eth my

TENOR. I will lift up mine eyes un-to the hills, from whence com-eth my

BASS. I will lift up mine eyes un-to the hills, from whence com-eth my

*Moderato.*

VERSE.  
DEO.

help, I will lift up mine eyes un-to the hills, from whence com-eth my help. My

help, I will lift up mine eyes un-to the hills, from whence com-eth my help.

help, I will lift up mine eyes un-to the hills, from whence com-eth my help.

help, I will lift up mine eyes un-to the hills, from whence com-eth my help.

help, com-eth e-ven from the Lord, VERSE. CAN.

My help com-eth e-ven from the

My help com-eth e-ven from the

# I WILL LIFT UP MINE EYES.

FULL.

who hath made heav'n and earth, who hath made heav'n and earth.

FULL.

Lord, who hath made heav'n and earth, who hath made heav'n and earth.

FULL.

Lord, who hath made heav'n and earth, who hath made heav'n and . . earth.

FULL.

who hath made heav'n and earth, who hath made heav'n and earth.

BASS SOLO.

*Andante Largo.*

The Lord him - self is thy keep - er, the Lord him - self is thy keep - er, the

*Andante Largo.*

Lord is thy defence up - on thy right hand, the Lord is thy de - fence upon thy right hand.

1st SOPRANO.

So that the sun shall not burn thee by day, nei - ther the moon by night, so that the

2nd SOPRANO.

So that the sun shall not burn thee by day, nei - ther the moon by night, so that the

*pp*

*p*

# I WILL LIFT UP MINE EYES.

sun shall not burn thee by day, neither the moon by night, neither the moon by night.

sun shall not burn thee by day, neither the moon by night, neither the moon by night.

*pp*

**FULL.**  
*Vivace moderato.*

The Lord shall pre-serve thee from all e - vil, yea, it is He that shall

The Lord shall pre-serve thee from all e - vil, yea, it is He that shall

The Lord shall pre-serve thee from all e - vil, yea, it is He that shall

The Lord shall pre-serve thee from all e - vil, yea, it is He that shall

*Vivace moderato.*

**VERSE.**

keep thy soul. The Lord shall pre - serve thy go - ing out, and

keep thy soul. The Lord shall pre - serve thy go - ing out, thy go - ing out, and

keep thy soul. The Lord shall pre - serve thy go - ing out, thy go - ing out, and

keep thy soul. The Lord shall pre - serve thy go - ing out, and

**VERSE.**



# I WILL LIFT UP MINE EYES

FULL.

com-ing in, from this time forth, for ev-er-more, the Lord shall pre-serve thee

com-ing in, from this time forth, for ev-er-more, the Lord shall pre-serve thee

com-ing in, from this time forth, for ev-er-more, the Lord shall pre-serve thee

com-ing in, from this time forth, for ev-er-more, the Lord shall pre-serve thee

from all e-vil, yea, it is He that shall keep thy soul. Hal-le-lu-

from all e-vil, yea, it is He that shall keep thy soul, from this time forth for

from all e-vil, yea, it is He that shall keep thy soul, from this time forth for

from all e-vil, yea, it is He that shall keep thy soul. A

jah. A men.

ev-er-more, from this time forth for ev-er-more. A men.

ev-er-more, from this time forth for ev-er-more. A men.

men, A men.

**I will sing of Thy power.**

Psalm lxx., vv. 16, 9, 17.

FULL ANTHEM IN FOUR PARTS, WITH TENOR SOLO.

Sir ARTHUR SULLIVAN.

*Allegro Moderato.*

**TREBLE.**

**ALTO.**

**TENOR.**  
(Svs. lower).

**BASS.**

**ORGAN.**  
= 103.

*Allegro Moderato.*

*Gt. Diap. & Full Swell.*

*Ped.*

I will sing of Thy pow'r, O God, I will sing of Thy  
 I will sing of Thy pow'r, O God, I will sing of Thy  
 I will sing of Thy pow'r, O God, I will sing of Thy  
 I will sing of Thy pow'r, O God, I will sing of Thy

pow'r, O God, and will praise Thy mer - cy be-times . . .  
 pow'r, O God, and will praise Thy mer - - - cy be .  
 pow'r, O God, and will praise Thy mer - cy be-times in the morn - -  
 pow'r, O God, and will praise Thy

# I WILL SING OF THY POWER.

in the morn - ing, in the morn - - - ing,  
 - times in the morn - ing, the morn - - - ing,  
 - - - ing, and will praise Thy mer - cy,  
 mer - cy be - times... in the morn - - - ing, I will

and will  
 I will sing, will sing of Thy pow'r, O God,  
 sing of Thy pow'r, . . .

praise Thy mer - - - cy be - times in the  
 and will praise, will praise Thy mer - cy in the  
 and will praise, will praise Thy  
 and will praise, will praise Thy mer - cy be - times in the



# I WILL SING OF THY POWER.

morn - ing, Thy mer - cy be - times in the morn - ing, Thy mer - cy be -  
 morn - ing, Thy mer - cy be - times in the morn - ing, Thy mer - cy be -  
 Name, . . Thy mer - cy be - times in the morn - ing, Thy mer - cy be -  
 morn - ing, Thy mer - cy be - times in the morn - ing, Thy mer - cy be -

- times in the morn - ing, will praise Thy mer - cy be - times in the morn - ing,  
 - times in the morn - ing, will praise Thy mer - cy be - times in the morn - ing,  
 - times in the morn - ing, will praise Thy mer - cy be - times in the morn - ing,  
 - times in the morn - ing, will praise Thy mer - cy be - times in the morn - ing,  
 Full Sw

*ff*  
 I will sing of Thy pow'r, I will sing, will sing of Thy pow'r, O God,  
 I will sing, will sing of Thy pow'r, O God,  
 I will sing, will sing of Thy pow'r, O God,  
 I will sing, will sing of Thy pow'r, O God,  
*ff* *Gr.*

# I WILL SING OF THY POWER.

and will praise Thy  
I will sing of Thy pow'r, and will praise Thy  
and will praise Thy  
I will sing of Thy pow'r, and will praise Thy

mer - cy be - times . . in the morn - ing.  
mer - cy be - times . . in the morn - ing.  
mer - cy be - times . . in the morn - ing.  
mer - cy be - times . . in the morn - ing.

*Andante.* TENOR SOLO.  
*Andante.* ♩ = 76. For Thou hast been my de - fence and re - fuge in the day of my  
Ch. Org. *p*  
Manuals only.

trou - ble, my de - fence . . and re - fuge, my de - fence and re - fuge in the

# I WILL SING OF THY POWER.

day of my trou - ble. My strength will I as - cribe un - to Thee, for

*cres.*

*Sw. Org. cres.*

Thou art the God of my re - fuge, for Thou art the God of my re - fuge, Thou art the

*dim.*

*p*

*cres.*

*Ped.*

God of my re - fuge. For Thou hast been my de - fence and re - fuge

*p*

*dim.*

*p*

in the day of my trou - - ble, in . . . the day of my trou -

*cres.*

*Ped. dim.*

*cres.*

*dim.*

ble, Thou hast been my re - fuge in my trou - ble.

*Choir 8 & 4 ft.*

*Sw.*

*Sw.*



# I WILL SING OF THY POWER

CHORUS. TREBLE.

*Vivace.*

Un - to Thee, O my strength, will I sing, . . .

ALTO.

Un - to Thee, O my strength, will I sing, . . .

TENOR (8ve. lower).

Un - to Thee, O my strength, will I sing, . . .

BASS.

Un - to Thee, O my strength, will I sing, . . .

*Vivace.* ♩ = 120.

*Gt. f*

*Ped.*

Un-to Thee, O my strength, will I sing, un - to Thee, O my

Un-to Thee, O my strength, will I sing, un - to Thee, O my

Un-to Thee, O my strength, will I sing, un - to Thee, O my

Un-to Thee, O my strength, will I sing, un - to Thee, O my

strength, un - to Thee, O my strength, will I sing,

un-to Thee, O my

strength, un - to Thee, O my strength, will I sing,

strength, un-to Thee, O my strength, will I sing,

strength, un-to Thee, O my strength, will I sing, un - to Thee, O my strength, will I sing,

# I WILL SING OF THY POWER.

strength, will I sing, un-to Thee, O my strength,  
 un-to Thee, O my strength, will I sing,  
 un-to Thee, O my strength, will I sing,  
 un-to Thee, O my

will. . I sing, un-to Thee will I sing, un-to Thee will I sing,  
 will I. . sing, un-to Thee will I sing, un-to Thee will I sing,  
 unto Thee, O my strength, unto Thee will I sing, un-to Thee will I sing,  
 strength, will I sing, un-to Thee will I sing, un-to Thee will I sing,

unto Thee, O my strength, will I sing, un-to Thee will I sing, for Thou, O God, Thou, O  
 unto Thee, O my strength, will I sing, un-to Thee will I sing, for Thou, O God, Thou, O  
 unto Thee, O my strength, will I sing, un-to Thee will I sing, for Thou, O God, Thou, O  
 unto Thee, O my strength, will I sing, un-to Thee will I sing, for Thou, O God, Thou, O

I WILL SING OF THY POWER.

God, art my re-fuge and my mer-ci-ful God, Thou, O God, art my  
 God, art my re-fuge and my mer-ci-ful God, Thou, O God, art my  
 God, art my re-fuge and my mer-ci-ful God, Thou, O God, art my  
 God, art my re-fuge and my mer-ci-ful God, Thou, O God, art my

The first system of the musical score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "God, art my re-fuge and my mer-ci-ful God, Thou, O God, art my". The piano part includes a dynamic marking of *ff* (fortissimo) in the right hand.

re-fuge and merci-ful God, For Thou, O God, art my  
 re-fuge and merci-ful God, For Thou, O God, art my  
 re-fuge and merci-ful God, For Thou, O God, art my  
 re-fuge and merci-ful God, For Thou, O God, art my

The second system continues the vocal and piano parts. The lyrics are: "re-fuge and merci-ful God, For Thou, O God, art my". The piano part includes a dynamic marking of *ff* (fortissimo) in the right hand.

re-fuge . . . and . . . . my mer-ci-ful God. A-men.  
 re-fuge . . . and . . . . my mer-ci-ful God. A-men.  
 re-fuge . . . and . . . . my mer-ci-ful God. A-men.  
 re-fuge . . . and . . . . my mer-ci-ful God. A-men.

The third system concludes the piece with the lyrics: "re-fuge . . . and . . . . my mer-ci-ful God. A-men.". The piano part includes a dynamic marking of *rall.* (rallentando) in the right hand.



# Jubilate.

C. VILLIERS STANFORD.

*Briskly.*

**Soprano.** O be joy - ful in the Lord, all ye lands : serve the

**Alto.** O be joy - ful in the Lord, all ye lands : serve the

**Tenor.** O be joy - ful in the Lord, all ye lands : serve the

**Bass.** O be joy - ful in the Lord, all ye lands : serve the

**Organ.** *Briskly.*  
♩ = 92.

Lord.. with glad - ness, and come be - fore His pre - sence with a song.

Lord with glad - ness, and come be - fore His pre - sence with a song.

Lord with glad - ness, and come be - fore His pre - sence with a song.

Lord with glad - ness, and come be - fore His pre - sence with a song.

Be ye sure that the Lord He is God : it is He that hath

Be ye sure that the Lord He is God : it is He that hath

Be ye sure that the Lord He is God : it is He that hath

Be ye sure that the Lord He is God : it is He that hath

made us, and not we our-selves; we are His

made us, and not we our-selves; we are His

made us, and not we our-selves; we are His

made us, and not we our-selves; we are His

peo - ple, we are His peo - ple, and the

peo - ple, we are His peo - ple, and the

peo - ple, we are His peo - ple, and the

peo - ple, we are His peo - ple, and the

sheep of His pas-ture.

sheep of His pas-ture. O go your way in-to His

sheep of His pas-ture.

sheep of His pas-ture. O go your way in-to His

*cres.* *f* *slaccato.*

*f*  
O go your way in - to His gates with thanks-giv - ing, and in - to His  
gates with thanks-giv - ing, and in - to His  
*f*  
O go your way in - to His gates with thanks-giv - ing, and in - to His  
gates with thanks-giv - ing, and in - to His

courts with praise : be thank - ful, be thank - ful un - to  
courts with praise : be thank - ful, be thank - ful un - to  
courts with praise : be thank - ful, be thank - ful un - to  
courts with praise : be thank - ful, be thank - ful un - to

Him, be thank - ful, be thank - ful un - to Him, and speak good, . . . . and speak  
Him, be thank - ful, be thank - ful un - to Him, and speak good, . . . . and speak  
Him, be thank - ful, be thank - ful un - to Him, and speak good, . . . . and speak  
Him, be thank - ful, be thank - ful un - to Him, and speak good, . . . . and speak



good of His Name. For . . . the Lord . . . is

good of His Name. For . . . the Lord . . . is

good of His Name. For . . . the Lord . . . is

good of His Name. For . . . the Lord . . . is

gra-cious, His mer - - - cy is ev - er - last - - ing,

gra-cious, His mer - - - cy is ev - er - last - - ing

gra-cious, His mer - - - cy is ev - er - last - - ing,

gra-cious, His mer - - - cy is ev - er - last - - ing,

cres.  
and His truth en - dur - - eth from ge - ne - ra - -

cres.  
and His truth en - dur - - eth from ge - ne - ra - -

cres.  
and His truth en - dur - - eth from ge - ne - ra - -

cres.  
and His truth en - dur - - eth from ge - ne - ra - -

tion to ge - ne - ra - tion,

tion to ge - ne - ra - tion,

tion to ge - ne - ra - tion,

tion to ge - ne - ra - tion,

His truth en - dur - eth.

His truth en - dur - eth.

His truth en - dur - eth.

His truth en - dur - eth.

add 32 ft.

*With dignity.*

Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly

Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly

Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly

Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly

*With dignity.*

*f Gl.*

Ghost; As it was in the be-gin-ning, is now, and ev-er shall

Ghost; As it was in the be-gin-ning, is now, and ev-er shall

Ghost; As it was in the be-gin-ning, is now, and ev-er shall

Ghost; As it was in the be-gin-ning, is now, and ev-er shall

be, world . . . with-out end, with-out . . .

be, world . . . with-out end, with-out . . .

be, world . . . with-out end, with-out . . .

be, world . . . with-out end, with-out . . .

*rall.*

end. . . A - men, A . . . men.

end. . . A - men, A . . . men.

end. . . A - men, A . . . men.

end. . . A - men, A . . . men.

*rall.*

*p Full Sw.*



# Lead, kindly Light.

ANTHEM FOR TENOR (OR SOPRANO) SOLO AND CHORUS.

Cardinal NEWMAN.

BOYTON SMITH.

*Andante, ♩. = 50.*

ORGAN. *Sw. to Oboe.* *p* *cres.*

*Solo. p*

Lead, kind - ly Light, . . a -

*Full Sw., >* *Sw. to Oboe.* *largamente.* *p a tempo.*

*Ped.*

mid th'en-cir- cling gloom, . . Lead Thou me on; The

CHOIR. *p*

Lead Thou me on. . .

*p*

night 'is dark, . . and I am far from home, Lead Thou me on.

*p*

The musical score is written for Organ, Solo, and Chorus. It begins with an Organ introduction in 6/8 time, marked 'Andante' with a tempo of 50 beats per minute. The organ part features a melody in the right hand and a supporting bass line in the left hand, with dynamics ranging from piano (p) to crescendo (cres.). The Solo part enters with a melody in the treble clef, marked 'Solo' and 'p'. The Chorus part follows with a melody in the treble clef, marked 'CHOIR' and 'p'. The organ provides accompaniment throughout, with various textures and dynamics. The lyrics are: 'Lead, kindly Light, a - mid th'en-cir- cling gloom, . . Lead Thou me on; The night 'is dark, . . and I am far from home, Lead Thou me on.'

# LEAD, KINDLY LIGHT.

Keep Thou my feet; . . . I do not ask to

CHORUS.  
Lead Thou me on. . .

*p*

see The dis - tant scene; one step e-nough for me. . . .

*cres.* *dim.*

CHORUS.  
Lead, kind - ly Light, . . . Lead Thou me on.

# LEAD, KINDLY LIGHT.

*p*

I was not ev - er thus, nor prayed that Thou Shouldst lead me on ;

*p*

*Man.*

*cres.*

*Ped.*

*ten.*

I loved to choose and see my path ; . . but now Lead Thou me

on.

CHOIR.

*cres.*

but now

*p*

But now lead Thou me on, but now lead Thou me on.

*cres.*

*p*

*cres.*

*p*

*Man.*



# LEAD, KINDLY LIGHT.

I loved the gar - ish day, . . and, spite of fears,

The first system of the musical score for 'Lead, Kindly Light'. It features a vocal line in G-flat major (two flats) and a piano accompaniment. The vocal line begins with a whole rest followed by a half note G-flat, then a quarter note A-flat, a quarter note B-flat, a half note C, and a whole note D-flat. The piano accompaniment consists of a right hand with a continuous eighth-note chordal pattern and a left hand with a similar eighth-note pattern.

Pride ruled my will, pride ruled my will: . . re - mem - ber not past

The second system of the musical score. The vocal line continues with a half note E-flat, a quarter note F, a quarter note G-flat, a half note A-flat, and a whole note B-flat. The piano accompaniment continues with the same eighth-note pattern. Dynamic markings include *dim.* (diminuendo) and *p* (piano) in the right hand, and *Ped.* (pedal) in the left hand.

years. So long Thy

CHOIR. *sostenuto.*

Re - mem - ber not past years.

The third system of the musical score. The vocal line has a whole rest followed by a half note G-flat, a quarter note A-flat, a quarter note B-flat, a half note C, and a whole note D-flat. The piano accompaniment continues with the same eighth-note pattern. Dynamic markings include *p* (piano) in the right hand and *p* (piano) in the left hand. A tempo marking *sostenuto.* is present above the choir part.

The fourth system of the musical score. The vocal line continues with a half note E-flat, a quarter note F, a quarter note G-flat, a half note A-flat, and a whole note B-flat. The piano accompaniment continues with the same eighth-note pattern. Dynamic markings include *mf* (mezzo-forte) in the right hand and *p* (piano) in the left hand.

# LEAD, KINDLY LIGHT.

*cres.*

power hath blest me, sure it still Will lead me on, . . .

*cres.*

*poco agitato.* *accel.*

O'er moor and fen, will lead me on; o'er moor and

*p* *poco agitato.* *cres. accel.*

*p > a tempo.*

fen, o'er crag and torrent, till . . . The night is

*f* *p a tempo.*

gone; . . .

CHOIR. *mf*

Still, Thou wilt lead me on.

*mf* *p*

# LEAD, KINDLY LIGHT.

*With great expression.* *pp* *cres.*

And with the morn those An - gel fa - ces smile, and with the morn those

*mf* *cres.* *f* *dim.*

An - gel fa - ces smile, Which I have loved long since, have loved long

*mf* *cres.* *f* *dim.*

*Adagio.* *pp* *ppp*

since, . . and lost . . a - while.

*pp* *ppp*

*Adagio.* *pp* *pp* *Voix celestes.*



## LIFT UP YOUR HEADS

FULL ANTHEM FOR FOUR VOICES

Ps. xxiv., 7, 8, 10.

COMPOSED BY

JOHN L. HOPKINS, MUS. DOC.,

ORGANIST TO THE UNIVERSITY AND TRINITY COLLEGE, CAMBRIDGE.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*With spirit.*

**SOPRANO.**

Lift up your heads, O ye gates, and be ye lift up, ye e-ver-last-ing

**ALTO**

Lift up your heads, O ye gates, and be ye lift up, ye e-ver-last-ing

**TENOR**  
(*sve lower*).

Lift up your heads, O ye gates, and be ye lift up, ye e-ver-last-ing

**BASS.**

Lift up your heads, O ye gates, and be ye lift up, ye e-ver-last-ing

**ACCOMP.**

*With spirit.*

$\text{♩} = 100$

doors; Lift up your heads, O ye gates, and be ye lift up, ye e-ver-last-ing doors: and the King of

doors; Lift up your heads, O ye gates, and be ye lift up, ye e-ver-last-ing doors: and the King of

doors; Lift up your heads, O ye gates, and be ye lift up, ye e-ver-last-ing doors:

doors; Lift up your heads, O ye gates, and be ye lift up, ye e-ver-last-ing doors:

glo - ry shall come in, and the King of glo - ry shall come in, . .

glo - ry shall come in, and the King of glo - ry shall come in,

and the King of glo - ry, of glo - ry, the

and the King of glo - ry, and the King of glo - ry, of glo - ry, the

and the King of glo - ry shall come in. Who is the King, the King of

and the King of glo - ry shall come in. Who is the King, the King of

King, the King of glo - ry shall come in. Who is the King, Who is the King, the King of

King of . . glo - ry shall come in. Who is the King, Who is the King of

glo - ry? Who is the King, the King of glo - ry? Who is the

glo - ry? Who is the King? Who is the King of glo - ry? Who is the

glo - ry? Who is the King, the King of glo - ry? Who is the

glo - ry? Who is the King, Who is the King? . . .

King of glo - ry? Who is the King of glo - ry?

King of glo - ry? Who is the King of glo - ry? The Lord strong and

King of glo - ry? Who is the King, is the King of glo - ry? The Lord strong and

Who is the King, is the King, the King of glo - ry? The Lord strong and

The

migh - ty, migh - ty in bat - tle, The Lord strong and migh - ty, The

migh - ty migh - ty in bat - tle, The Lord strong and migh - ty, The

migh - ty, migh - ty in bat - tle, The Lord strong and mighty in bat - tle, The

*dim. rall.* *p* 8. *ff*  
 Lord migh - ty in bat - tle. He is the King of glo - ry, He

*dim. rall.* *p* 8. *ff*  
 Lord migh - ty in bat - tle. He is the King of glo - ry, He

*dim. rall.* *p* 8. *ff*  
 Lord migh - ty in bat - tle. The Lord of Hosts He is the King of glo - ry, He

*dim. rall.* *p* 8. *ff*  
 Lord migh - ty in bat - tle. The Lord of Hosts He is the King of glo - ry, of



is the King of glo-ry, He is the King of glo-ry, of glo - - ry, The Lord of Hosts,

is the King of glo-ry, He is the King of glo-ry, of glo - - ry, The Lord of Hosts,

is the King of glo-ry, He is the King of glo-ry, of glo - - ry, The Lord of Hosts,

glo - - ry, He is the King of glo-ry, of glo - - ry, The Lord of Hosts,

He is the King of glo-ry, He is the King of glo-ry, He, . . . He is the King, the King of

He is the King of glo - ry, He is the King, is the King of . .

He . . is the King of glo - ry, the King, He is the King of

He is the King of glo - ry, the King, He is the King of . .

1st time.  $\text{X}$  2nd time. *Adagio.*

glo - ry, -ry, The Lord of Hosts, He is the King of glo - - ry.

glo - ry, -ry, The Lord of Hosts, He is the King of glo - - ry.

glo - ry, The -ry, The Lord of Hosts, He is the King of glo - - ry.

glo - ry, The -ry, The Lord of Hosts, He is the King of glo - - ry.

1st time.  $\text{X}$  2nd time. *Adagio.*

## No. 2. CHORUS, TENOR SOLO AND QUARTET.—"NO SHADOWS YONDER."

ORGAN.  
♩ = 88.

*Andante con moto.*

*p*

*Ped.* *to end of Sym.*

*Tpts.*

*rall.* *a tempo.*

SOPRANO. *mf*

No sha-dows yon - der! All light and song! Each day I won - der And

ALTO. *mf*

No sha-dows yon - der! All light and song! Each day I won - der And

TENOR. *mf*

No sha-dows yon - der! All light and song! Each day I won - der And

BASS. *mf*

No sha-dows yon - der! All light and song! Each day I won - der And

say, "How long Shall time me sun - der From that dear throng?"

say, "How long Shall time me sun - der From that dear throng?"

say, "How long Shall time me sun - der From that dear throng?"

say, "How long Shall time me sun - der From that dear throng?"

*p* *mf* *p* *pizz.*

SOLO. TENOR.

No weep - ing yon - der! All fled a - way!

While here I wan - der Each wea - ry day, . . .

*ad lib.* *rall.*

And sigh as I pon - der My long, long stay.

*ad lib.* *rall.*



## QUARTET (unaccompanied.)

No part-ings yon - der! Time and space nev - er A - gain shall sun - der,-

No part-ings yon - der! Time and space nev - er A - gain shall sun - der,-

No part-ings yon - der! Time and space nev - er A - gain shall sun - der,-

No part-ings yon - der! Time and space nev - er A - gain shall sun - der,-

Hearts can-not sev - er:- Dear - er and fon - der Hands clasp for ev - er.

Hearts can-not sev - er:- Dear - er and fon - der Hands clasp for ev - er.

Hearts can-not sev - er:- Dear - er and fon - der Hands clasp for ev - er.

Hearts can-not sev - er:- Dear - er and fon - der Hands clasp for ev - er.

**B CHORUS.**

None want-ing yon - der! Bought by the Lamb,

**CHORUS.**

None want-ing yon - der! Bought by the Lamb,

**CHORUS.**

None want-ing yon - der! Bought by the Lamb,

**CHORUS.**

None want-ing yon - der! Bought by the Lamb,

**B**

All ga-ther'd un - der The ev - er - green palm—

All ga-ther'd un - der The ev - er - green palm—

All ga-ther'd un - der The ev - er - green palm—

All ga-ther'd un - der The ev - er - green palm—

Loud as night's thun - der As - cends the glad psalm.

Loud as night's thun - der As - cends the glad psalm.

Loud as night's thun - der As - cends the glad psalm.

Loud as night's thun - der As - cends the glad psalm.

Loud as night's thun - der As - cends the glad psalm.

*rall.* **C**

*a tempo.* **C**

*mf Legato.*

*rall.*

*Ped.* \*

*B.H.*

*p* *cres.* *rall.* *dim.* *p*

# ☉ taste, and see, how gracious the Lord is.

Psalm xxxiv. 8—10.

ANTHEM FOR FOUR VOICES.

Sir JOHN GOSS.

*Andante, e con espressioni.*

VERSE.

SOPRANO.

ALTO.

TENOR,  
(8ve. lower).

BASS.

ACCOMP.  
♩ = 112.

*dol.* *VERSE.*  
O taste, and see, how gra - cious the Lord is, bless - ed is the

man that trust - eth in him. O taste, and see, . .  
man that trust - eth in him. O taste, and see, and  
man that trust - eth in him, O taste, and  
man that trust - eth in him. O taste, and

taste and see, taste and see how gra - cious the Lord is,  
see, taste, . . taste and see how gra - cious the Lord is,  
see, taste and see. taste. . . and see how gra - cious the Lord is,  
see, taste and see, and see how gra - cious the Lord is,



# O TASTE, AND SEE.

bless - ed is the man that trust - eth in him. O taste, and see, how  
 bless - d is the man that trust - eth in him. O taste, and see, how  
 bless - ed is the man that trust - eth in him. O taste, . . . how  
 hless - ed is the man that trust - eth in him. O taste, and see, how

FULL.  
 mez.  
 mez.  
 mez.  
 mez.  
 FULL.  
 FULL.

gra - cious the Lord is, hless - ed is the man that trust - eth in him.  
 gra - cious the Lord is, bless - ed is the man that trust - eth in him. O  
 gra - cious the Lord is, hless - ed is the man that trust - eth in him.  
 gra - cious the Lord is, hless - ed is the man that trust - eth in him.

p  
 p  
 p

O taste, and see, . . . taste, and see, taste, and see, how  
 taste, and see, and see, taste, . . . taste, and see, how  
 O taste, and see, taste, and see, taste, . . . and see, how  
 O taste, and see, taste, and see, and see, how

p  
 p  
 p  
 p

O TASTE, AND SEE.

gra - cious the Lord is, bless - ed is the man that trust - eth in him. O..

gra - cious the Lord is, bless - ed is the man that trust - eth in him.

gra - cious the Lord is, bless - ed is the man that trust - eth in him.

gra - cious the Lord is, bless - ed is the man that trust - eth in him.

.. fear the Lord, ye . . . that are his saints, for they . . that fear

O fear the Lord, ye that are his saints, for they that fear

O fear the Lord, ye that are his saints, for they . . that fear

O fear the Lord, ye that are his saints, for they that fear

him, that fear him lack no - thing.

him, that fear him lack no - thing.

him, that fear him lack no - thing.

him, that fear him lack no - thing. The li - ons do lack, and suf - fer hun - ger,

O TASTE, AND SEE.

But they who seek the Lord, they who seek the Lord . . . . .

But they who seek the Lord, who seek the Lord . . . . .

But they who seek the Lord, they who seek the Lord . . . . .

But they who seek the Lord, they who seek the Lord, who seek the

. . . shall want no man - ner of thing that is good, shall want no

. . . shall want no man - ner of thing . . . . . that is good, . .

. . . shall want no thing that is good, no

Lord shall want no thing . . . . . that is good, . . .

man-ner of thing that is good, shall want no man-ner of thing that is good, no manner of

. . . shall want, . . . shall want no man-ner of thing that is good, no manner of

thing that is good, shall want no man-ner of thing that is good, no manner of

. . . shall want, . . . shall want no manner of thing that is good, no manner of



# O TASTE, AND SEE.

thing that is good. The li-ons do lack, and suf-fer hun-ger,  
 thing that is good. The li-ons do  
 thing that is good. The li-ons do  
 thing that is good. The li-ons do

and suf-fer hun-ger, but they who seek the Lord, they who  
 lack, and suf-fer hun-ger, but they who seek the Lord, who  
 lack, and suf-fer hun-ger, but they who seek the Lord, they who  
 lack, and suf-fer hun-ger, but they who seek the Lord, they who

seek the Lord . . . shall want no manner of thing that is good, shall want no  
 seek the Lord . . . shall want no manner of thing . . . that is good, . .  
 seek the Lord . . . shall want no thing that is good, no  
 seek the Lord, who seek the Lord shall want no thing . . . that is good, . .

# O TASTE AND SEE.

man-ner of thing that is good, shall want no man-ner of thing that is good, no manner of  
 shall want, . . . shall want no man-ner of thing that is good, no manner of  
 thing that is good, shall want no man-ner of thing that is good, no manner of  
 shall want, . . . shall want no man-ner of thing that is good, no manner of

thing that is good. *p* O taste, and see, how gra-cious the  
 thing that is good. *p* O taste, and see, how gra-cious the  
 thing that is good. *p* O taste, and see, how gra-cious the  
 thing that is good. *p* O taste, and see, how gra-cious the

Lord is, bless-ed is the man . . . that trust-eth in him. *f* *Slower.* *p*  
 Lord is, bless-ed is the man . . . that trust-eth in him. *f* *Slower.* *p*  
 Lord is, bless-ed is the man . . . that trust-eth in him. *f* *Slower.* *p*  
 Lord is, bless-ed is the man . . . that trust-eth in him. *f* *Slower.* *p*

# Oh! for a closer walk with God.

A SHORT AND EASY ANTHEM FOR WHITSUNTIDE

FOR SOPRANO OR TENOR SOLO AND CHORUS.

Words by WILLIAM COWPER. 1779.

Composed by MYLES B. FOSTER.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

*Adagio non troppo.*

ORGAN  
♩ = 50.

*p Sw. with Ob.*

*add 4 ft. Sw.*

*Man.*

*Solo.*  
*mp*  
Oh! for a clos - er

*p*  
*without Oboe. 8 ft. only.*  
*Ped. soft 16 ft.*

walk with God, A calm and heav'n-ly frame! A light to shine up - on the road That

*Man.*

leads me to the Lamb!

FULL. SOPRANO.  
Oh! for a clos - er walk with God, A calm and heav'n-ly

ALTO.  
Oh! for a clos - er walk with God, A calm and heav'n-ly

TENOR.  
Oh! for a clos - er walk with God, A calm and heav'n-ly

BASS.  
Oh! for a clos - er walk with God, A calm and

*Gt. soft 8 ft.*  
*Ped.*



# OH! FOR A CLOSER WALK WITH GOD.

*cres.* *dim.* *p*

frame! A light to shine up - on the road That leads me to the Lamb!

*cres.* *dim.* *p*

frame! A light to shine up - on the road That leads me to the Lamb!

*cres.* *dim.* *p*

frame! A light to shine up - on the road That leads me to the Lamb!

*dim.* *p*

heav'n - ly frame! A light to shine up - on the road That leads me to the Lamb!

*Solo. Più moto agitato.* *p*

What peace - ful hours I once en - joyed! How sweet their mem'ry still! But they have

*p Ch. 8 ft.* *Sw. Oboe. p*

left an ach - ing void, an ach - ing void The world can nev - er fill, the

*rall.* *FULL. a tempo.* *cres.* *mf*

world can nev - er fill. Re - turn, O ho - ly Dove! re - turn, re -

*a tempo.* *cres.* *mf*

Re - turn, O ho - ly Dove! re - turn, re -

*a tempo.* *cres.* *mf*

Re - turn, O ho - ly Dove! re - turn, re -

*a tempo.* *cres.* *mf*

Re - turn, O ho - ly Dove! re -

*Re - turn, O ho - ly Dove! re -*

*Gl. soft 8 and 4 ft. coupled to Sw.* *rall.* *mf Gl. a tempo.* *cres.*

# OH! FOR A CLOSER WALK WITH GOD.

*p* I hate the sins that made Thee mourn, And  
 turn, Sweet messenger of rest! . .  
 turn, Sweet messenger of rest! . .  
 turn, Sweet messenger of rest! . .  
 turn, re - turn. . .

*dim.* *p* *Sw.* *Ped.*

drove Thee from my breast. The dear-est i - dol I have known, What -

*cres. agitato.* *Gt.* *cres. agitato.* *Ped.*

e'er that i - dol be, Help me to tear it from Thy throne, to

*cres.* *f*

tear it from Thy throne, And wor - ship on - ly Thee. I

*mf dolce.* *mp* *soft Gt.* *f* *no reed.* *mp* *Sw.* *Sw.* *no Ped.*

# OH! FOR A CLOSER WALK WITH GOD.

hate the sins that made Thee mourn, And drove Thee from my

*Sw. Gt.*

*Gt. Man!*

breast.

*mf dim. e rall. p*

Re - turn, O ho - ly Dove! re - turn, re - turn, Sweet messenger of

*mf dim. e rall. p*

Re - turn, O ho - ly Dove! re - turn, re - turn, Sweet messen - ger of

*mf dim. e rall. p*

Re - turn, O ho - ly Dove! re - turn, re - turn, Sweet messen - ger of

*mf dim. e rall. p*

Re - turn, . . . . . O ho - ly Dove! re - turn, re -

*dim. e rall. Ch. 8/2.*

*Ch.*

*Tempo primo. dolce. mp*

So shall my walk be close with God, Calm and se - rene my frame, So

*pp tempo. pp*

rest! re - turn, O ho - ly Dove! re - turn,

*pp tempo. pp*

rest! re - turn, O ho - ly Dove! re - turn,

*pp tempo. pp*

rest! re - turn, O ho - ly Dove! re - turn,

*pp tempo. pp*

turn, re - turn, ho - ly Dove! re - turn,

*pp Tempo primo. pp*

*Ped.*



# OH! FOR A CLOSER WALK WITH GOD.

pur - er light shall mark the road That leads me to the Lamb. . .

*mp*  
So shall my walk be close with God, .. Calm and se - rene my frame; So

*mp*  
So shall my walk be close with God, .. Calm and se - rene my frame; So

*mp*  
So shall my walk be close with God, .. Calm and se - rene my frame; So

*mp*  
So shall my walk be close with God, .. Calm and se - rene my frame; So

*Sw. p*

*p*  
pur - er light shall mark the road That leads me.. to the Lamb!..

*p*  
pur - er light shall mark the road That leads me to the Lamb!..

*p*  
pur - er light shall mark the road That leads me.. to.. the Lamb!..

*p*  
pur - er light shall mark the road That leads me to the Lamb!..

*p*

# OH ! FOR A CLOSER WALK WITH GOD.

*dolce, rall. poco a poco al fine.*

So shall my walk be close with God.

So shall my walk be close with

So shall my walk be close with

So shall my walk be close with

So shall my walk be

*rall. poco a poco al fine.*

*pp*

God, be close with God. . . A . . . men.

God, be close, . . . close with God. . . A . . . men.

God, be close with God. . . A . . . men.

close, be close with God. . . A . . . men.

*pp*

DEDICATED TO JOSEPH BARNBY.

## O Saviour of the World.

FULL ANTHEM

BY

SIR JOHN GOSS.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Andantino. mp*

SOPRANO. *mp* O Sa - viour of the world, O Sa - viour of the

ALTO. *mp* O Sa - viour of the world, O . . Sa - viour of the

TENOR. *mp* O Sa - viour of the world, O Sa - viour of the

BASS. *mp* O Sa - viour of the world, O Sa - viour of the

*♩ = 60.*

*sf* world, Who by Thy Cross and pre-cious Blood hast re - deem - ed us, Save us, and

*sf* world, Who by Thy Cross and pre-cious Blood hast re - deem - ed us,

*sf* world, Who by Thy Cross and pre-cious Blood hast re - deem - ed us,

*sf* world, Who by Thy Cross and pre-cious Blood hast re - deem - ed us,



# O SAVIOUR OF THE WORLD.

help us, Save us, and help us, O Sa-viour of the  
 Save us, and help us. Save us, and help us, O Sa-viour of the  
 Save us, and help us, Save us, and help us, O  
 Save us, and help us, Save us, and help us, help

*cres.*

world, O Sa - viour of the world, O Sa - viour, Who by Thy  
 world, O Sa - viour of the world, O Sa - viour, Who by Thy  
 Sa - viour of the world of the world, O Sa - viour Who by Thy  
 us, O Sa - viour of the world, O Sa - viour, Who by Thy

*mf* *cres.* *scen.*

do. Cross and pre - cious Blood hast re - deem - ed us, Save us, and  
 do. Cross and pre - cious Blood hast re - deem - ed us, Save us, and  
 do. Cross and pre - cious Blood hast re - deem - ed us, Save us, and  
 do. Cross and pre - cious Blood hast re - deem - ed us,

*f* *dim.* *p*

# O SAVIOUR OF THE WORLD.

help us, we hum-bly beseech Thee, O Lord, we hum-bly beseech Thee, O

help us, we hum-bly beseech Thee, O Lord, we hum-bly beseech Thee, O

help us, we hum-bly beseech Thee, O Lord, we humbly beseech Thee, beseech Thee, O

help us, we hum-bly beseech Thee, O Lord, we hum-bly beseech Thee, O

Lord, O Sa-viour of the world, O

Lord, O Sa-viour of the world, O

Lord, O Sa-viour of the

Lord, O Sa-viour of the world, O save us, and

*cres.* Sa - viour of the world, O *sf* *cres.* Sa - viour, Who, by Thy Cross and pre - cious

*cres.* Sa - viour of the world, O *sf* *cres.* Sa - viour, Who, by Thy Cross and pre - cious

*cres.* world, O *cres.* Sa - viour of the world, Who, by Thy Cross and pre - cious

*cres.* help us, O *sf* Sa - viour, Who, by Thy Cross and pre - cious

*cres.* *cres.* cen - - do al *f*

# O SAVIOUR OF THE WORLD.

Blood hast re - deem - ed us, Save us, and help us, we

Blood hast re - deem - ed us, Save . . us, and help us, we

Blood hast re - deem - ed us, Save us, and help us, we

Blood hast re - deem - ed us, Save us, and help us, we

*f* *p*

hum - bly be - seech Thee, O Lord, O sa - viour of the world, Save us, and

hum - bly be - seech Thee, O Lord, O save us, Save us, and

hum - bly be - seech Thee, O Lord, O save us, Save us, and

hum - bly be - seech Thee, O Lord, O save us, Save us, and

*sf* *pp*

*Rather slower.*

help us, we hum - bly be - seech Thee, O Lord, . . A - men.

help us, we hum - bly be - seech Thee, O Lord, A - men, A - men.

help us, we hum - bly be - seech Thee, O Lord, A - men, A - men.

help us, we hum - bly be - seech Thee, O Lord, . . . A - men.

*Rather slower.*

*p* *cres.* *dim.*

*Ped. & pp*



# PRAISE YE THE FATHER.

ANTHEM FOR GENERAL USE  
MARCHE ROMAINE, ADAPTED FOR CHORUS

COMPOSED BY

## CH. GOUNOD.

NEW YORK: NOVELLO, EWER AND CO.

**SOPRANO.** *f* Praise ye . . the Fa-ther! Let ev-'ry heart give thanks to Him!

**ALTO.** *f* Praise ye . . the Fa-ther! Let ev-'ry heart give thanks to Him!

**TENOR.** *f* Praise ye . . the Fa-ther! Let ev-'ry heart give thanks to Him!

**BASS.** *f* Ev-'ry heart give thanks to Him!

*Allegretto maestoso. ♩ = 100.*

**PIANO.** *f*

*f* Praise ye . . the Fa-ther, Who is ev-er kind and mer-ci-ful! Praise ye . . the

*f* Praise ye . . the Fa-ther, Who is ev-er kind and mer-ci-ful! Praise ye . . the

*f* Praise ye . . the Fa-ther, Who is ev-er kind and mer-ci-ful! Praise ye . . the

*f* Praise ye . . the Fa-ther, Who is ev-er kind and mer-ci-ful! Praise ye . . the

*f*

PRAISE YE THE FATHER.

Fa - ther, Who no - teth ev - 'ry spar-row's fall! O, King of Glo - ry! All the

earth pro-claims Thy ma - jes-ty! Sing . . of the Lord, . . Ev-'ry voice pro-claim His

pow'r! Who bringeth joy . . to the world, And whose mercy en-dur-eth ev - er!



# PRAISE YE THE FATHER.

*p* He . . hath made . all the world and the heav'n a - bove us! In His *cres.*

*p* He . . hath made . all the world and the heav'n a - bove us! In His *cres.*

*p* He . . hath made . all the world and the heav'n a - bove us! In His *cres.*

*p* Our Lord hath made all na - ture for us! *cres.*

*p* *cres.*

*f* strength, in His love, He rul - eth the world. A - rise, and praise ye the Fa - ther! *ff*

*f* strength, in His love, He rul - eth the world. A - rise, and praise ye the Fa - ther! *ff*

*f* strength, in love, He rul - eth the world. A - rise, and praise ye the Fa - ther! *ff*

In love, He rul - eth the world. A - rise, and praise ye the Fa - ther!

*f* Praise be to the Fa - ther, to the Son and Ho - ly Spi - rit! Praise Him ev - 'ry *ff*

*f* Praise be to the Fa - ther, to the Son and Ho - ly Spi - rit! Praise Him ev - 'ry

*f* Praise be to the Fa - ther, to the Son and Ho - ly Spi - rit! Praise Him ev - 'ry

*f* Praise be to the Fa - ther, to the Son and Ho - ly Spi - rit! Praise Him ev - 'ry



# PRAISE YE THE FATHER.

na - tion, All the earth shall re-joice in Him! *ff* Glo - ry to the

na - tion, All the earth shall re-joice in Him! *ff* Glo - ry to the

na - tion, All the earth shall re-joice in Him! Praise the Fa - ther, *ff* Glo - ry to the

na - tion, All the earth shall re-joice in Him! Praise the Fa - ther, *ff* Glo - ry to the

Lord our King! Glo - ry to His ev - er - last - ing name! Let all earth be glad, re-

Lord our King! Glo - ry to His ev - er - last - ing name! Let all earth be glad, re-

Lord our King! Glo - ry to His ev - er - last - ing name! Let all earth be glad, re-

Lord our King! Glo - ry to His ev - er - last - ing name! Let all earth be glad, re-

*ff* 1 joic-ing in His love, oh, Praise ye . the Lord! Praise ye the Lord.

*ff* 2 joic-ing in His love, oh, Praise ye . the Lord! Praise ye the Lord.

*ff* 1 joic-ing in His love, oh, Praise ye . the Lord! Praise ye the Lord!

*ff* 2 joic-ing in His love, oh, Praise ye . the Lord! Praise ye the Lord!

## Rejoice in the Lord.

FULL ANTHEM FOR FOUR VOICES.

Psalm xxxiii. 1, 2,

Composed by Sir GEORGE J. ELVEY, Mus. Doc., Oxon.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Allegro moderato.*

**SOPRANO.** Re - joice, re - joice, re - joice in the Lord, Re - joice,

**ALTO.** Re - joice, re - joice, re - joice in the Lord, Re -

**TENOR**  
(Svs. lower). Re - joice, re - joice, re - joice in the Lord, Re -

**BASS.** Re - joice, re - joice, re - joice in the Lord, Re -

*Allegro moderato.*

**ORGAN.**

re-joyce, re-joyce, re - joice in the Lord, O ye righ - teous, For .

- joice, re - joice, re - joice in the Lord, O ye righ - teous,

- joice, re - joice, . . re - joice in the Lord, O ye righ - teous,

- joice, re - joice, re - joice in the Lord, O ye righ - teous,

# REJOICE IN THE LORD.

it be - com - eth well the just, For . . . it be - com - eth

For it be - com - eth well the just, For it be - com - eth

For it be - com - eth well the just, For it be - com - eth

For it be - com - eth well the just, For it be - com - eth

The first system of the musical score for 'Rejoice in the Lord'. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The key signature is D major (two sharps). The lyrics are: 'it be - com - eth well the just, For . . . it be - com - eth'. The piano part provides a harmonic foundation with chords and moving lines.

well the just, the just to be thank - - ful. Praise the

well the just, the just to be thank - - ful. Praise the

well the just, the just to be thank - - ful. Praise the

well the just, the just to be thank - - ful. Praise the

The second system of the musical score. The lyrics continue: 'well the just, the just to be thank - - ful. Praise the'. The vocal parts and piano accompaniment continue with the same melodic and harmonic themes.

Lord with harp, Praise the Lord with harp,

Lord with harp, Praise the Lord with harp,

Lord with harp, Praise the Lord with harp,

Lord with harp, Praise the Lord with harp,

*Gt. Diap.*

*Swell Bass.*

The third system of the musical score. The lyrics are: 'Lord with harp, Praise the Lord with harp,'. The piano part includes specific performance instructions: '*Gt. Diap.*' (Great Diapason) and '*Swell Bass.*'. The system concludes with sustained chords in the piano.



# REJOICE IN THE LORD.

Sing prai - ses un - to Him, sing prai - ses un - to Him, sing

Sing prai - ses un - to Him, sing prai - ses un - to Him, sing

Sing prai - ses un - to Him, sing prai - ses un - to

Sing prai - ses un - to Him, sing prai - ses un - to

*Gt.*

prai - ses un - to Him, un - to Him with the lute and in - strument of

prai - ses un - to Him, un - to Him with the lute and in - strument of

Him, un - to Him with the lute and in - strument of

Him, sing prai - ses un - to Him with the lute and in - strument of

ten . . strings. Praise the Lord with harp, praise the

ten . . strings. Praise the Lord with harp, praise the

ten . . strings. Praise the Lord with harp, praise the

ten . . strings. Praise the Lord with harp, praise the

*Gt.*

*Sw.*

# REJOICE IN THE LORD.

Lord with harp. Sing prai - ses un - to Him, with the lute,

Lord with harp, Sing prai - ses un - - to Him, with the

Lord with harp, Sing prai - ses un - to Him, with the lute, the

Lord with harp, Sing prai - ses, sing prai - ses un - to Him, with . .

*Gt.*

with the lute and in - stru - ment of ten . . strings, Re -

lute, the lute and in - stru - ment of ten . . strings, Re -

lute, the lute and in - stru - ment of ten . . strings, Re -

. . the lute and in - stru - ment of ten . . strings, Re -

- joice, re - joice, re - joice in the Lord, O ye righ - - teous.

- joice, re - joice, re - joice in the Lord, O ye righ - - teous.

- joice, re - joice, re - joice in the Lord, O ye righ - - teous.

- joice, re - joice, re - joice in the Lord, O ye righ - - teous.

## Incline Thine Ear to me.

ANTHEM FOR BASS SOLO AND CHORUS.

Adapted to English Words by W. PATTEN.

Composed by HIMMEL.  
Harmonized by V. NOVELLO.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Piano introduction in G major, 4/4 time. The music is marked *p* and *Andante*. It features a series of chords and moving lines in both hands, with a dynamic shift to *mf* in the middle.

SOLO.—BASS VOICE.

Bass solo vocal line and piano accompaniment. The vocal line begins with the lyrics "In - cline thine ear, in-cline thine ear to me, in - cline thine ear, in -". The piano accompaniment is marked *p*. The music is in G major, 4/4 time.

Bass solo vocal line and piano accompaniment. The vocal line continues with the lyrics "cline thine ear to me, O Lord, make haste to de - li - ver me. In -". The piano accompaniment includes dynamic markings *cres.*, *dim.*, and *p*. The music is in G major, 4/4 time.

Bass solo vocal line and piano accompaniment. The vocal line continues with the lyrics "cline thine ear, . . in - cline thine ear to me, O Lord, make haste, make". The piano accompaniment is in G major, 4/4 time.

Bass solo vocal line and piano accompaniment. The vocal line continues with the lyrics "haste to de - li - ver me. O save me for thy mercies' sake, O save . . me". The piano accompaniment includes dynamic markings *cres.* and *p*. The music is in G major, 4/4 time.



# INCLINE THINE EAR TO ME.

save me for thy mer - cies' sake. Great Diapasons.

*mf*

TREBLE.

ALTO.

TENOR.

BASS.

*p*

In - cline thine ear, in - cline thine ear to me, in - cline thine ear, . in -

In - cline thine ear, in - cline thine ear to me, in - cline thine ear, in - cline thine

In - cline thine ear, in - cline thine ear to me, in - cline thine ear, . . in - cline

In - cline thine ear, in - cline thine ear to me, in - cline thine ear

- - cline thine ear to me, O Lord, make haste to de - li - - ver me. In -

ear to me, O Lord, make haste to de - li - - ver me. In .

thine ear to me, O Lord, make haste to de - li - ver me.

to me, O Lord, make haste to de - li - ver me. In -

# INCLINE THINE EAR TO ME.

- cline thine ear, . . . in-cline thine ear to me, O Lord, make haste, make

- cline thine ear, in - cline thine ear to me, O Lord, make haste, make

In-cline thine ear, in-cline thine ear to me, O Lord, make haste, make haste to de -

- cline thine ear . . . to me,

haste to de - li - ver me, O save me for thy mer-cies' sake, O save . . . me,

haste to de - li - ver me, O save me for thy mer-cies' sake, O save . . . me,

- li - ver me, O save me for thy mer-cies' sake, save, O

O . . . Lord, . . . for thy mer - cies' sake, O

save me for thy mer - cies' sake.

save me for thy mer - cies' sake.

save me for thy mer - cies' sake.

save me for thy mer - cies' sake. Gt. Diapasons.

*mf*

TO MRS. PIGOU, THE VICARAGE, HALIFAX.

## SEEK YE THE LORD.

ANTHEM FOR TENOR SOLO AND CHORUS

COMPOSED BY

DR. J. V. ROBERTS.

Isa. lv. 6, 7.

*Andantino.* TENOR SOLO.

VOICE. Seek ye the

ORGAN. *pp Sw. Diaps.*

*Sw. Diaps. & Oboe.* *Ped. Bourd.*

Lord while He may be found, call ye up - on Him while

He . . is near, seek ye the Lord while He may be

*cres. molto.*

found, call ye up - on Him while He is near:

*Add Oboe.*



# SEEK YE THE LORD.

*mf*  
Let the wick-ed forsake his  
*pp Sw. Diaps.*

*p espressivo.*  
way, . and the un - righ - teous man his thoughts, and re - turn un-to the Lord, re -  
*pp Voiz Cél.*

*rall.* *a tempo.*  
- turn un-to the Lord, and He will have mer - cy, and a - bundant - ly  
*a tempo.*  
*rall.* *Sw. Diaps.*

par-don, He will . . have mer - cy, and a - bund - ant - ly . . par-don, a -  
*add Oboe.*

*accel.* *rall.* *a tempo.*  
- bund - ant - ly . . par-don, a - bund - ant - ly . . par - don. Seek ye the  
*a tempo.*  
*accel.* *rall.* *soft Ch. Org.*

# SEEK YE THE LORD.

TENOR SOLO.

Lord while He may be found, call ye up - on Him while

CHORUS.  
TREBLE.

Seek ye the Lord, seek ye the Lord, seek ye, O

ALTO.

Seek ye the Lord, seek ye the Lord, seek ye, O

TENOR (Sve. lower).

Seek ye the Lord, seek ye the Lord, seek ye, O

BASS.

Seek ye the Lord, seek ye the Lord, seek ye, O

He is near, seek ye the Lord,

seek the Lord, seek ye the Lord while He may . . be

seek the Lord, seek ye the Lord while He may be

seek the Lord, seek ye the Lord while He may be

seek the Lord, seek ye the Lord while He may be

*Sw. with Oboe.*

# SEEK YE THE LORD

seek ye the Lord .. while He is near:  
 found, call ye up - on Him while He is near:  
 found, call ye up - on Him while He is near:  
 found, call ye up - on Him while He is near:  
 found, call ye up - on Him while He is near:  
 add to Sw.

*mf*  
 Let the wick - ed forsake his  
*cres.* *dim.*  
*senza Ped*



SEEK YE THE LORD.

and the un - righ - teous man his thoughts, and re - turn un - to the Lord, and re -

and re - turn un - to the Lord, and re -

way, and re - turn un - to the Lord, and re -

and re - turn un - to the Lord, and re -

*mf* *ff* *ff* *ff*

*ff* Gt. Org. Diaps. to Full Swell.

Ped.

He will have mer - cy,

- turn un - to the Lord, and He will have mer - cy, He will have

- turn un - to the Lord, and He will have mer - cy, He will have

- turn un - to the Lord, and He will have mer - cy, He will have

- turn un - to the Lord, and He will have mer - cy, He will have

*pp* *pp* *pp* *pp*

*pp* Ch. Org. *Sw. Diaps. with Oboe.*

*sensu Ped.* *Ped. Bourd. coupd. to Sw.*

SEEK YE THE LORD.

He will have mer - cy, He will have  
 mer-cy, He will have mer - cy, and a - bund - ant - ly par - don, ,  
 mer-cy, He will have mer - cy, and a - bund - ant - ly par - don,  
 mer-cy, He will have mer - cy, and a - bund - ant - ly par - don,  
 mer-cy, He will have mer - cy, and a - bund - ant - ly par - don,  
*p Ch. Org.*  
*senza Ped.*

mer - cy, He will . . have mer - cy,  
 and a - bund - ant - ly par - don, and a -  
 and a - bund - ant - ly par - don, and a -  
 and a - bund - ant - ly par - don, and a -  
 and a - bund - ant - ly par - don, and a -  
*Sw.* *Ch. Org.* *Sw.*  
*Ped.* *senza Ped.* *Ped.*

and a - bund - ant - ly

bund-ant-ly par-don, He will have mer-cy,

bund-ant-ly par-don, He will have mer-cy,

bund-ant-ly par-don, He will have mer-cy,

bund-ant-ly par-don, He will have mer-cy,

*pp put in Oboe.*

par-don, and a - bund-ant-ly par-don. A - men.

He will have mer-cy and par-don. A - men.

He will have mer-cy and par-don. A - men.

He will have mer-cy and par-don. A - men.

He will have mer-cy and par-don. A - men.

*rall.*

*Ped. 32 ft.*



## SEND OUT THY LIGHT.

ANTHEM

COMPOSED BY

CH. GOUNOD.

*Adagio molto.*  
*fff*

SOPRANO. *fff* Send out thy light, . . . *fff* Send out thy light, .

ALTO. *fff* Send out thy light, . . . *fff* Send out thy light, . .

TENOR. *fff* Send out thy light, . . . *fff* Send out thy light, . .

BASS. *fff* Send out thy light, . . . *fff* Send out thy light, . .

*fff Adagio molto.* *fff*

*pp Moderato.* *cres.*

*pp* Send out thy light and thy truth, let them lead me, *cres.* And let them bring me to thy

*pp* Send out thy light and thy truth, let them lead me, *cres.* And let them bring me to thy

*pp* Send out thy light and thy truth, let them lead me, *cres.* And let them bring me to thy

*pp* Send out thy light and thy truth, let them lead me, *cres.* And let them bring me to thy

*pp Moderato.* *cres.*

# SEND OUT THY LIGHT.

ho - ly hill, . . Send out thy light and thy truth, let them lead me, *dim.* *p* *cres.*

ho - ly hill, . . Send out thy light and thy truth, let them lead me, *dim.* *p* *cres.*

ho - ly hill, . . Send out thy light and thy truth, let them lead me, *dim.* *p* *cres.*

ho - ly hill, . . Send out thy light and thy truth, let them lead me, *dim.* *p* *cres.*

And let them bring me to thy ho - ly hill, *f* *dim.* *p* *cres.* O let them lead me, *cres.*

And let them bring me to thy ho - ly hill, un-to thy ho - ly hill, let them *f* *dim.* *p*

And let them bring me to thy ho - ly hill, *f* *dim.* *p* O let them lead me, *cres.*

And let them bring me to thy ho - ly hill, *f* *dim.* *p* O let them lead me, *cres.*

O let them lead me, *cres.* And let them bring me to thy ho - ly hill. . . *f* *ril.* *dim.* *p*

O let them lead me, *cres.* And let them bring me to thy ho - ly hill. . . *f* *ril.* *dim.* *p*

O let them lead me, *cres.* And let them bring me to thy ho - ly hill. . . *f* *ril.* *dim.* *p*

O let them lead me, *cres.* And let them bring me to thy ho - ly hill. . . *f* *ril.* *dim.* *p*

# SEND OUT THY LIGHT.

*Tempo Lmo.*

*ff* *p*

On the

On the

On the

O God, . . then will I go . . un - to thy . . al - tar, . . . .

*ff* *p*

harp we will praise thee, O Lord our God! . .

harp we will praise thee, O Lord our God! . .

harp we will praise thee, O Lord our God! . .

*p* *ff* *b* *b* *b* *b*

Prais - ing thee, Lord our God! . . O God, . . then will I

*ff* *b* *b* *b* *b*

*p* *p* *p* *p*

And we will praise thee,

And we will praise thee,

And we will praise thee,

go un - to thy al - tar, . . And we will praise thee,

*p*



# SEND OUT THY LIGHT.

*cres.* *molto.* *ff*

and we will praise thee, praise thee, praise thee on the harp, O our

*cres.* *molto.* *ff*

and we will praise thee, praise thee, praise thee on the harp, O our

*cres.* *molto.* *ff*

and we will praise thee, praise thee, praise thee on the harp, O our

*cres.* *molto.* *ff*

and we will praise thee, praise thee, praise thee on the harp, O our

*ff* *fff* *pp*

God! on the harp, O our God, on the harp, O our God! Send out thy light and thy

*ff* *fff* *pp*

God! on the harp, O our God, on the harp, O our God! Send out thy light and thy

*ff* *fff* *pp*

God! on the harp, O our God, on the harp, O our God! Send out thy light and thy

*ff* *fff* *pp*

God! on the harp, O our God, on the harp, O our God! Send out thy light and thy

*cres.* *dim.* *p*

truth, let them lead me, And let them bring me to thy ho - ly hill.

*cres.* *dim.* *p*

truth, let them lead me, And let them bring me to thy ho - ly hill.

*cres.* *dim.* *p*

truth, let them lead me, And let them bring me to thy ho - ly hill.

*cres.* *dim.* *p*

truth, let them lead me, And let them bring me to thy ho - ly hill.

# SEND OUT THY LIGHT.

*p* *cres.* *f* *rit.*

Send out thy light and thy truth, let them lead me, And let them

*p* *cres.* *f* *rit.*

Send out thy light and thy truth, let them lead me, And let them

*p* *cres.* *f* *rit.*

Send out thy light and thy truth, let them lead me, And let them

*p* *cres.* *f* *rit.*

Send out thy light and thy truth, let them lead me, And let them

*dim.* *p* *p*

bring me to thy ho - ly hill! Why, O soul, art thou sor - row - ful, And

*dim.* *p* *p*

bring me to thy ho - ly hill! Why, O soul, art thou sor - row - ful, And

*dim.* *p* *p*

bring me to thy ho - ly hill! Why, O soul, art thou sor - row - ful, And

*dim.* *p* *p*

bring me to thy ho - ly hill! Why, O soul, art thou sor - row - ful, And

*cres.* *cres.* *cres.* *cres.*

why cast down with - in me? Still trust the lov - ing - kind - ness Of the God of thy

*cres.* *cres.* *cres.* *cres.*

why cast down with - in me? Still trust the lov - ing - kind - ness Of the God of thy

*cres.* *cres.* *cres.* *cres.*

why cast down with - in me? Still trust the lov - ing - kind - ness Of the God of thy

*cres.* *cres.* *cres.* *cres.*

why cast down with - in me? Still trust the lov - ing - kind - ness Of the God of thy



SEND OUT THY LIGHT.

103



SEND OUT THY LIGHT.

*f* *dim.* *f* *p*

Lord . . our . . God! . . Thou wilt save thine a - noint - ed,

Lord . . our . . God! . . Thou wilt save thine a - noint - ed,

Lord our . . God! Thou wilt save thine a - noint - ed,

Lord our . . God! Thou wilt save thine a - noint - ed,

*f* *dim.* *f* *dim.* *p*

Thou wilt hear us from hea - ven; Tho' in cha - riots some put their faith,

Thou wilt hear us from hea - ven; Tho' in cha - riots some put their faith,

Thou wilt hear us from hea - ven; Tho' in cha - riots some put their faith,

Thou wilt hear us from hea - ven; Tho' in cha - riots some put their faith,

*cres.* *dim.* *p* *cres.* *molto.*

Our trust is in thee! They are brought down and fall - en, They are brought down and

Our trust is in thee! They are brought down and fall - en, They are brought down and

Our trust is in thee! They are brought down and fall - en, They are brought down and

Our trust is in thee! They are brought down and fall - en, They are brought down and

*ff* *p* *cres.*

Our trust is in thee! They are brought down and fall - en, They are brought down and

*ff* *p* *cres.*

# SEND OUT THY LIGHT.

fall - en, But the Lord is our help - er, We shall not be a - fraid, But the

fall - en, But the Lord is our help - er, We shall not be a - fraid, But the

fall - en, But the Lord is our help - er, We shall not be a - fraid, But the

fall - en, But the Lord is our help - er, We shall not be a - fraid, But the

Lord is our help - er, We shall not be a - fraid. Send out thy light and thy

Lord is our help - er, We shall not be a - fraid. Send out thy light and thy

Lord is our help - er, We shall not be a - fraid. Send out thy light and thy

Lord is our help - er, We shall not be a - fraid. Send out thy light and thy

truth, let them lead me, And let them bring me to thy ho - ly hill, .

truth, let them lead me, And let them bring me to thy ho - ly hill, .

truth, let them lead me, And let them bring me to thy ho - ly hill, .

truth, let them lead me, And let them bring me to thy ho - ly hill, .

# SEND OUT THY LIGHT.

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the lyrics "Send out thy light and thy truth, let them lead me, And let them". The piano accompaniment provides harmonic support. Dynamics include *p* (piano), *cres.* (crescendo), and *f* (forte).

Send out thy light and thy truth, let them lead me, And let them

Second system of the musical score. It continues the vocal and piano parts. The vocal parts sing "brings me to thy ho - ly hill! O let them lead me," followed by "bring me to thy ho - ly hill! un - to thy ho - ly hill! let them". The piano accompaniment continues with chords and moving lines. Dynamics include *dim.* (diminuendo), *p* (piano), and *cres.* (crescendo).

brings me to thy ho - ly hill! O let them lead me,

bring me to thy ho - ly hill! un - to thy ho - ly hill! let them

bring me to thy ho - ly hill! O let them lead me,

bring me to thy ho - ly hill! O let them lead me,



# SEND OUT THY LIGHT.

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "O let them lead me, And let them bring me to thy ho - ly bring me, and lead me, And let them bring me to thy ho - ly". The music is in G major (one sharp) and 4/4 time. Dynamics include *f* (forte), *rit.* (ritardando), *dim.* (diminuendo), and *p* (piano). The piano part features a steady accompaniment with chords and moving lines.

Second system of the musical score. It continues with the same four vocal staves and piano accompaniment. The lyrics are: "hill, . . . Send out thy light, O Lord our God. . . .". The tempo and mood change to *ppp Adagio.* (pianissimo, Adagio). Dynamics include *fff* (fortissimo) and *ppp* (pianissimo). The piano part features a more spacious and harmonic accompaniment, reflecting the slower tempo.

## Sweet is Thy Mercy.

ANTHEM FOR TREBLE SOLO AND CHORUS.

Rev. J. S. B. MONSELL, LL.D.

J. BARNEY.

*Larghetto.* TREBLE SOLO.

VOICE. Sweet is Thy mer-cy, Lord! Be - fore Thy mer - cy -

*Molto legato.*

ORGAN. *Sw. Diaps.*

*cres.* *dim. e rit.* *a tempo.*

- seat, My soul a - dor - ing pleads Thy word, And owns Thy mer - cy

*mf piu mosso.*

sweet. Wher - e'er Thy Name is blest, Wher - e'er Thy peo - ple

*Gt. Op. Dia.*

*dim. e rit.* *a tempo.*

meet, . There I de - light in Thee to rest, And find Thy mer - cy

*Sw.*

*Gt. Op. Dia.*

# SWEET IS THY MEROY.

*rit.*

*pp* sweet, and find Thy mer-cy sweet, Thy mer-cy sweet,

*TREBLE. VERSE. a tempo.*

Light Thou our wea-ry

*ALTO.*

Light Thou our wea-ry

*TENOR.*

Light Thou our wea-ry

*BASS.*

Light Thou our wea-ry

*rit.* *a tempo.*

Lead Thou my wand'ring feet; Sweet, sweet is Thy

way, our wand' - ring feet; That while we stay on earth we may Still

way, Lead Thou our wand' - ring feet; That while we stay on earth we may Still

way, Lead Thou our wand'ring feet; That while we stay on earth we may Still

way, our wand' - ring feet; That while on earth we may

*add Reed.*



SWEET IS THY MERCY.

*Accel.* *Allegro moderato.*

mer - - oy, Lord!

*Accel.* *Allegro moderato. FULL.*

find Thy mercy sweet. Thus shall the heav'n-ly host . . Hear all our songs re -

*Accel.* *Allegro moderato. FULL.*

find Thy mercy sweet. Thus shall the heav'n ly host Hear all our songs re - .

*Accel.* *Allegro moderato. FULL.*

find Thy mercy sweet. Thus shall the heav'n - ly host Hear all our songs re - .

*Accel.* *Allegro moderato. FULL.*

find Thy mercy sweet. Thus shall the heav'n - - ly host Hear all our songs re -

*Allegro moderato.*

*Accel.* *Gt. to 15th.*

*Ped.*

My joy . .

- peat, To Fa-ther, Son, and Ho - ly Ghost, to Father, Son, and Ho - ly Ghost; Thy

- peat, To Fa-ther, Son, and Ho - ly Ghost, to Father, Son, and Ho - ly Ghost; Thy

- peat, To Fa-ther, Son, and Ho - ly Ghost, to Father, Son, and Ho - ly Ghost; Thy

- peat, To Fa-ther, Son, and Ho - ly Ghost, to Father, Son, and Ho - ly Ghost; Thy

*Full Sw.*

SWEET IS THY MERCY.

Thy mer-cy sweet, my joy, . . Thy mer-cy sweet, my joy, Thy mer-cy  
 mer-cy sweet, Our joy, . . our joy, . . Thy mer-cy  
 mer-cy sweet, Our joy, our joy, Thy mer-cy, mer-cy  
 mer-cy sweet, Our joy, our joy Thy . . mer-cy  
 mer-cy sweet, Our joy, our joy, Thy mer-cy

sweet. *mf* A - men, . . . A - men, A - men.  
 sweet. *mf* A - men, A - men.  
 sweet. *mf* A - men, A - men.  
 sweet. *mf* A - men, A - men.  
 sweet. *mf* A men, A . men.  
*Gt. Diaps. with Sw. Reeds coupled.* *cres.* *add to Sw.*

## TARRY WITH ME, O MY SAVIOUR

EVENING ANTHEM FOR BARITONE SOLO AND CHORUS

THE WORDS WRITTEN BY MRS. C. L. SMITH

THE MUSIC COMPOSED BY

SAMUEL A. BALDWIN.

*Molto sostenuto.* BARITONE SOLO. *mp*

*Molto sostenuto.* *mp* Tar - ry with me,

*Ped.* *senza Ped.*

O my Saviour! For the day is pass - ing by; See! the shades of eve - ning gath - er,

*Ped.*

FULL. *p* Deep - er, deep - er grow the shad - ows, Pa - ler now the

*p* Deep - er, deep - er grow the shad - ows, Pa - ler now the

*p* Deep - er, deep - er grow the shad - ows, Pa - ler now the

FULL. *p* And the night is draw - ing nigh. Deep - er, deep - er grow the shad - ows, Pa - ler now the

*p*



TARRY WITH ME, O MY SAVIOUR.

*mf* glow - ing west, Swift the night of death ad - van - ces; *p* Shall it be the night of rest?  
*mf* glow - ing west, Swift the night of death ad - van - ces; *p* Shall it be the night of rest?  
*mf* glow - ing west, Swift the night of death ad - van - ces; *p* Shall it be the night of rest?  
*mf* glow - ing west, Swift the night of death ad - van - ces; *p* Shall it be the night of rest?

**SOLO.** *mp* Lone - ly seems the vale . . of shad - ow; Sinks my heart with trou - bled fear;  
*mp*  
*Ped.*

*mf* Give me faith for clear - er vis - ion, Speak Thou, Lord, in words of cheer.  
*mf* *f*

**FULL.** *pp* Let me hear Thy voice be - hind me, Calm - ing all these wild . . a - larms;  
*pp* Let me hear Thy voice be - hind me, Calm - ing all these wild . . a - larms;  
*pp* Let me hear Thy voice be - hind me, Calm - ing all these wild a - larms;  
*pp* Let me hear Thy voice be - hind me, Calm - ing all these wild a - larms;

TARRY WITH ME, O MY SAVIOUR.

Let me, un - der - neath my weakness, Feel the ev - er - last - ing arms.

Let me, un - der - neath my weakness, Feel the ev - er - last - ing arms

Let me, un - der - neath my weakness, Feel the ev - er - last - ing arms.

Let me, un - der - neath my weakness, Feel the ev - er - last - ing arms.

*Ped.*

SOLO. Quasi Recit.  
 mp

Fee - ble, trem - bling, faint - ing, dy - ing, Lord, I cast my

mp colla voce.

p mf

senza Ped. Ped.

self on Thee; Tar - ry with me through the dark - ness; While I sleep, still  
*Lento.*

*mp* *dim.* *pp*

*mp* *dim.* *pp*

*senza Ped.*

watch by me.

*a tempo.* *rit.*

*a tempo.*

*marcato. cres.* *rit.*

*Ped.*

FULL.  
a tempo.

# TARRY WITH ME, O MY SAVIOUR.

*mf* Tar - ry with me, O my Sa-viour! Lay my head up - on . . Thy breast

*mf* Tar - ry with me, O my Sa-viour! Lay my head up - on . . Thy breast

*mf* Tar - ry with me, O my Sa-viour! Lay my head up - on . . Thy breast

*mf* Tar - ry with me, O my Sa-viour! Lay my head up - on . . Thy breast

*mf a tempo.*

*cres.* Till the morn-ing; then a-wake me! *mp* Morn - ing of e - ter - nal rest,

*cres.* Till the morn-ing; then a-wake me! *mp* Morn - ing of e - ter - nal rest,

*cres.* Till the morn-ing; then a-wake me! *mp* Morn - ing of e - ter - nal rest, . .

*cres.* Till the morn-ing; then a-wake me! *mp* Morn-ing of e - ter - nal rest, . .

*cres.* Till the morn-ing; then a-wake me! *mp* Morn-ing of e - ter - nal rest, . .

*cres.* Till the morn-ing; then a-wake me! *mp* Morn-ing of e - ter - nal rest, . .

*ff* morn-ing of e - ter - nal rest. *rit.* A - - men.

*ff* morn-ing of e - ter - nal rest. *rit.* A - - men.

*ff* morn-ing of e - ter - nal rest. *rit.* A - - men.

*ff* morn-ing of e - ter - nal rest. *rit.* A - - men.

*ff* morn-ing of e - ter - nal rest. *rit.* A - - men.

*ff* morn-ing of e - ter - nal rest. *rit.* A - - men.



## The great day of the Lord is near

\* ANTHEM FOR ADVENT.

Zephaniah i. 14; ii. 3.

Composed by GEORGE C. MARTIN.

**VOICE.** *Moderato.* **FULL.**

The great day of the Lord is

**ORGAN.** *Moderato.* *Gl. f.* *Sw.* *Gl. f.*

$\text{♩} = 80.$

*Ped.*

near, . . . it is near, . . . and hast - eth great - -

*sempre f*

- ly. Even the voice of the day of the Lord . . .

*Sw.* *dira.*

*pp.* *Sw. Ob.*

# THE GREAT DAY OF THE LORD IS NEAR.

FULL SOPRANO.  
 Seek ye the Lord, all ye meek up - on earth, which have wrought His  
 ALTO.  
 Seek ye the Lord, all ye meek up - on earth, which have wrought His  
 TENOR.  
 Seek the Lord, all ye meek up - on earth, which have wrought His  
 BASS.  
 Seek ye the Lord, all ye meek up - on earth, which have wrought His

judg - ment.  
 judg - ment.  
 judg - ment.  
 judg - ment. The great day of the Lord is near. . .

Seek right - eous - ness,  
 Seek right - eous - ness,  
 Seek right - eous - ness,  
 Seek right - eous - ness,  
 Seek right - eous - ness,  
 Sw. Ob. dim. pp

THE GREAT DAY OF THE LORD IS NEAR.

seek meek - ness, it may . . be . . we shall be

hid in the day of the Lord's an - - - ger, The great day of the

Lord is near, seek right - eous - ness, seek right - eous - ness, seek right - eous - ness, seek right - eous - ness,

Sw. Ob. pp



# THE GREAT DAY OF THE LORD IS NEAR.

*slower.*  
 seek meek - ness, *slower.*  
 seek meek - ness, *slower.*  
 seek meek - ness, *slower.*  
 seek meek - ness,

*p slower.* *pp Solo.*  
 the great day of the Lord is near, *sf*  
 the great day of the Lord is near, *sf*  
 the great day of the Lord is near, *sf*  
 the great day of the Lord is near, *sf*  
 the great day of the Lord is near,

is near. *ppp*  
 is near. *ppp*  
 is near. *ppp*  
 is near. *ppp*  
 is near. *pp*

To the Rev. Canon Claughton, M. A.

# THE SPLENDORS OF THY GLORY, LORD.

AN ANTHEM OR CHORAL HYMN FOR ADVENT OR GENERAL USE.

FROM THE LATIN, BY THE MOST REV. EDWARD ARCHBISHOP OF CANTERBURY.

THE MUSIC COMPOSED BY

REV. H. H. WOODWARD, M.A.

NOVELLO, EWER AND CO., NEW YORK.

*With much breadth and dignity.*

ORGAN.

♩ = 72.

*Grt. Diap. to Sw. Reeds.*

Organ introduction in B-flat major, 2/2 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked as 72 beats per minute.

First vocal line (Soprano) with lyrics: "The splen - dors of Thy glo - ry, Lord, hath no man seen nor". The melody is in B-flat major, 2/2 time, starting with a forte dynamic.

Second vocal line (Alto) with lyrics: "The splen - dors of Thy glo - ry, Lord, hath no man seen nor". The melody is in B-flat major, 2/2 time, starting with a forte dynamic.

Third vocal line (Tenor) with lyrics: "The splen - dors of Thy glo - ry, Lord, hath no man seen nor". The melody is in B-flat major, 2/2 time, starting with a forte dynamic.

Fourth vocal line (Bass) with lyrics: "The splen - dors of Thy glo - ry, Lord, hath no man seen nor". The melody is in B-flat major, 2/2 time, starting with a forte dynamic.

Fifth vocal line (Soprano) with lyrics: "The splen - dors of Thy glo - ry, Lord, hath no man seen nor". The melody is in B-flat major, 2/2 time, starting with a forte dynamic.

Sixth vocal line (Alto) with lyrics: "The splen - dors of Thy glo - ry, Lord, hath no man seen nor". The melody is in B-flat major, 2/2 time, starting with a forte dynamic.

Seventh vocal line (Tenor) with lyrics: "The splen - dors of Thy glo - ry, Lord, hath no man seen nor". The melody is in B-flat major, 2/2 time, starting with a forte dynamic.

Eighth vocal line (Bass) with lyrics: "The splen - dors of Thy glo - ry, Lord, hath no man seen nor". The melody is in B-flat major, 2/2 time, starting with a forte dynamic.

Ninth vocal line (Soprano) with lyrics: "known, . . hath no man seen nor known, . .". The melody is in B-flat major, 2/2 time, starting with a forte dynamic.

Tenth vocal line (Alto) with lyrics: "known, . . hath no man seen nor known, . .". The melody is in B-flat major, 2/2 time, starting with a forte dynamic.

Eleventh vocal line (Tenor) with lyrics: "known, . . hath no man seen nor known, . .". The melody is in B-flat major, 2/2 time, starting with a forte dynamic.

Twelfth vocal line (Bass) with lyrics: "known, . . hath no man seen nor known, . .". The melody is in B-flat major, 2/2 time, starting with a forte dynamic.

Organ and Choir conclusion. The organ part continues with a melodic line, and the choir enters with a new melody. The tempo remains 72 beats per minute. The organ part is marked with a forte dynamic, and the choir part is marked with a forte dynamic.

# THE SPLENDORS OF THY GLORY, LORD.

*cres.*  
And high - est an - gels veil their eyes be -

*cres.*  
And high - est an - gels veil their eyes be -

*cres.*  
And high - est an - gels veil their eyes be -

*cres.*  
And high - est an - gels veil their eyes be -

*Grt.*

*f* fore Thy shin - ing throne, . . Be - fore Thy shin - ing throne. . .

*f* fore Thy shin - ing throne. . .

*f* fore Thy shin - ing throne. . .

*f* fore Thy shin - ing throne. . . Be -

*Ch. & ft.* *Sw.*

*Tempo.* *p* Here we in dark - ness sit for - lorn, Death's

*Tempo.* *p* Here we in dark - ness sit for - lorn, Death's

*Tempo.* *p* Here we in dark - ness sit for - lorn, Death's

*poco rall.* *Tempo.* *p* fore Thy shin - ing throne, Here we in dark - ness sit for - lorn, Death's

*poco rall.* *Voices only*



THE SPLENDORS OF THY GLORY, LORD.

*pp*

shade up - on us lies, Death's shade up - on us lies.

*pp*

shade up - on us lies, Death's shade up - on us lies.

*pp*

shade up - on us lies, Death's shade up - on us lies.

*pp*

shade up - on us lies, Death's shade up - on us lies.

*Org. p Ch.*

*Senza Ped. cres.*

*8. f*

1. But night will wane, and o'er our heads Th'e -

2. Yes *cres.*

*f*

1. But night will wane, and o'er our heads Th'e -

2. Yes *cres.*

*f*

1. But night will wane, and o'er our heads Th'e -

2. Yes *cres.*

*f*

1. But night will wane, and o'er our heads Th'e -

2. Yes *cres.*

*8. f*

*f*

*cres.*

*ff*

ter - nal day - spring rise, . . . But night will wane, and o'er our

*ff*

ter - nal day - spring rise, . . . But night will wane, and o'er our

*ff*

ter - nal day - spring rise, . . . But night will wane, and o'er our

*ff*

ter - nal day - spring rise, . . . But night will wane, and o'er our

*ff*

*f*

# THE SPLENDORS OF THY GLORY, LORD

*ff*

heads Th'e - ter - nal day - spring rise, . . . . But night will wane, and

*ff*

heads Th'e - ter - nal day - spring rise, . . . . But night will wane, and

*ff*

heads Th'e - ter - nal day - spring rise, . . . . But night will wane, and

*ff*

heads Th'e - ter - nal day - spring rise, But night will wane, will wane, and

*mf*

o'er our heads Th'e - ter - nal day - spring rise, . . . Th'e - ter - nal

*mf*

o'er our heads Th'e - ter - nal day - spring rise, . . . Th'e - ter - nal

*mf*

o'er our heads Th'e - ter - nal day - spring rise, . . . Th'e - ter - nal

*mf*

o'er our heads Th'e - ter - nal day - spring rise, . . . Th'e - ter - nal

*Ch. 8 and 4 fl.*

*p* *rall.* **FINE.**

day - spring rise, . . . . Th'e - ter - nal day - spring rise. . .

*p* *rall.*

day - spring rise, . . . . Th'e - ter - nal day - spring rise. . .

*p* *rall.*

day - spring rise, . . . . Th'e - ter - nal day - spring rise. . .

*p* *rall.*

day - spring rise, . . . . Th'e - ter - nal day - spring rise. . . **FINE.**

*Sw.* *Sw.* *rall.* *Sw. Oboe.*

# THE SPLENDORS OF THY GLORY, LORD.

*Tempo.*

*Tempo.*

*Tempo.*

*Tempo.*

*Tempo.*

L.H. Ch. 8 fl.

*Senza Ped.*

*SOLO. p*

Grant us Thy peace, blest Tri - ni - ty, Fair love and saint - ly . .

*SOLO. p*

Grant us Thy peace, blest Tri - ni - ty, Fair love and saint - ly

*SOLO. p*

Grant us Thy peace, blest Tri - ni - ty, Fair love and saint - ly . .

*SOLO. p*

Grant us Thy peace, blest Tri - ni - ty, Fair love and saint - ly

*Voices only.*

*cres.* might, . . . And for this *dim.* and fleet - ing day Give us im -

*cres.* might, . . . And for this *dim.* and fleet - ing day Give us im -

*cres.* might, . . . And for this *dim.* and fleet - ing day Give us im -

*cres.* might, . . . And for this *dim.* and fleet - ing day Give us im -

*Stop Diap.* *Senza Org.*

*Org.*

*Senza Ped.*



THE SPLENDORS OF THY GLORY, LORD.

*cres.*  
 mor - tal light, . . . . and for this dim and fleet - ing . .  
*cres.*  
 mor - tal light, . . . . and for this dim and fleet - ing  
*cres.*  
 mor - tal light, and for this dim, this dim and fleet - ing . .  
 mor - tal light, . . . . and for this dim and fleet - ing  
 day Give us im - mor - tal light. . .  
 day Give us im - mor - tal light. . .  
 day Give us im - mer - tal light. . .  
 day Give us im - mor - tal light. . .  
 dim. *Dal Segno al Fine.*  
 - men, A - men, . . .  
 - men, A - men, . . .  
 - men, A - men, . . .  
 - men, A - men, . . .  
 - men, A - men, . . .  
*Sw. Grl.*

TO THE RIGHT REV. EDWARD KING, D.D., LORD BISHOP OF LINCOLN,

## The sun shall be no more thy light by day

ANTHEM FOR A SAINT'S DAY OR FESTAL USE.

Isaiah lx. 19, xxxiii. 17; and  
Hymn by the LORD BISHOP of LICHFIELD.  
*Moderately fast.*Composed by the Rev. H. H. WOODWARD, M.A.,  
Mus. Bac., Minor Canon of Worcester.

**SOPRANO.** *mf* The sun shall be no

**ALTO.** *mf* The sun shall be . . no . .

**TENOR.** *mf* The sun shall be no

**BASS.** *mf* The sun shall be no

*Moderately fast.*

**ORGAN.** *Gt. Stop. Diap. & Dul.* *Sw. mf*

*♩ = 100.*

*cres.* more thy light by day; . . nei - ther for bright-ness the moon by night, the

*cres.* more thy light by day, thy light by day; nei-ther for bright-ness the moon by night;

*cres.* more thy light by day, thy light by day; nei-ther for bright-ness the moon by night;

*cres.* more thy light by day; nei - ther for bright-ness the moon by night;

*f* *dim.*

*cres.* sun shall be no more thy light by day, nei - ther for bright-ness the

*p* *cres.* the sun shall be no more thy light by day, nei - ther for bright-ness the

*p* *cres.* the sun shall be no more thy light by day, nei-ther for bright-ness the

*p* *cres.* the sun no more thy light by day, nei - ther for bright-ness the

*p* *cres.* *Gt. f*

THE SUN SHALL BE NO MORE THY LIGHT BY DAY.

*dim.*  
moon by night, nei - ther for bright ness the moon by night.  
*dim.*  
moon by night, nei - ther for bright-ness the moon by night :  
*dim.*  
moon by night, nei - ther for bright - ness the moon by night :  
*dim.*  
moon by night, nei-ther fer bright ness, for bright ness the moon by night :

*Sw.* *p* *Ch.*

*Majestically.*  
but the Lord thy God shall be thine ev - er - last - ing  
*Majestically.*  
but the Lord thy God shall be thine ev - er - last - ing  
*Majestically.*  
but the Lord thy God shall be thine ev - er - last - ing  
*Majestically.*  
but the Lord thy God shall be thine ev - er - last - ing

*Gt. f*  
*Poco stac.*

light, and thy God, thy God thy glo - ry, the Lord thy God shall be thine  
light, and thy God, thy God thy glo - ry, the Lord thy God shall be thine  
light, and thy God, thy God thy glo - ry, the Lord thy God shall be thine  
light, and thy God, thy God thy glo - ry, the Lord thy God shall be thine



THE SUN SHALL BE NO MORE THY LIGHT BY DAY.

ev - er - last - ing light, and thy God, thy God thy glo - ry, thy

ev - er - last - ing light, and thy God, thy God . . thy glo - ry, thy

ev - er - last - ing light, and thy God, thy God thy glo - ry, thy

ev - er - last - ing light, and thy God, thy God thy glo - ry, thy

God . . . thy glo - ry.

God . . . thy glo - ry.

God . . . thy glo - ry.

God . . . thy glo - ry.

*Slow.* *SOPRANOS.* *mf* *cres.*

Thine eyes shall see the King, the King in His

*Slow.*  $\text{♩} = 72.$  *Sw. closed*

THE SUN SHALL BE NO MORE THY LIGHT BY DAY.

*ff* beau - ty: they shall be - hold the land which is ve - ry far . . off, Thine

*poco rit.* *a tempo.* *ff* Thine

*Ch. mf* *poco rit.* *Gt.* Thine

eyes shall see the King, the King in His beau - ty: they shall be - hold the land which is

eyes shall see the King, the King in His beau - ty: they shall be - hold the land which is

eyes shall see the King, the King in His beau - ty: they shall be - hold the land which is

eyes shall see the King, the King in His beau - ty: they shall be - hold the land which is

ve - ry far . . off.

ve - ry far . . off.

ve - ry far . . off.

ve - ry far . . off.

*dim.* *Sw.* *rall.*

THE SUN SHALL BE NO MORE THY LIGHT BY DAY.

*Adagio religioso. Solemnly.*

*mf* *cres.*

O God of Saints, . . . to Thee we cry; . . . O Sa-viour,

*Solemnly. mf* *cres.*

O God of Saints, . . . to Thee we cry; O Sa-viour,

*Solemnly. mf* *cres.*

O God of Saints, . . . to Thee we cry; . . . O Sa-viour,

*Adagio religioso. 60.*

*p Siv.* *cres.*

*Ped.*

plead for us on high; O Ho-ly Ghost, our Guide and Friend, Grant us Thy grace till

*dim.*

plead for us on high; O Ho-ly Ghost, our Guide and Friend, Grant us Thy grace . .

*dim.*

plead for us on high; O Ho-ly Ghost, our Guide and Friend, Grant us Thy grace till

*dim.*

plead for us on high; O Ho-ly Ghost, our Guide and Friend, Grant us Thy grace till

*Gt. Diap.* *Siv.*

*cres.*

life shall end; . . . That with all Saints . . . our rest may be . . . In that

*cres.*

till life shall end; That with all Saints . . . our rest may be . . . In that

*cres.*

life shall end; . . . That with all Saints . . . our rest may be . . . In that

*cres.*

life shall end; . . . That with all Saints . . . our rest may be . . . In that

*mf* *p*



THE SUN SHALL BE NO MORE THY LIGHT BY DAY.

bright Pa - ra - dise . . with Thee, . . That with all Saints . . our

*Voices only.* *Gt. mf* *Sw.*

rest may be . . . In that bright Pa - ra - dise . . with

*cres.* *Voices only.*

Thee. . . A - men, . . . A - men. *lunga.*

Thee. . . A - men, . . . A - men. *ppp*

Thee. . . A - men, . . . A - men. *ppp*

Thee. . . A - men, . . . A - men. *ppp*

*Strict time.* *ppp* *lunga.*



# THE RADIANT MORN HATH PASSED AWAY.

part-ing day Creep on once more. Our

part-ing day Creep on once more. Our

part-ing day Creep on once more. Our

Creep on once more. Our

*p Voix Celeste.* *p*

life is but a fa-ding dawn, Its glo-rious noon, its

life is but a fa-ding dawn, Its glo-rious noon, its

life is but a fa-ding dawn, Its glo-rious noon, its

life is but a fa-ding dawn, Its glo-rious noon, its

*cres.* *f*

noon, how quick-ly past! . . . Lead us, O . . . Christ, when all is

noon, how quick-ly past! . . . Lead us, O . . . Christ, when all is

noon, how quick-ly past! . . . Lead us, O Christ, when all is

noon, how quick-ly past! . . . Lead us, O Christ, when all is

*mf* *cres.*



THE RADIANT MORN HATH PASSED AWAY.

gone, . . Safe home at last, *mf* Lead us, O Christ, when  
 gone, . . Safe home, safe home at last, *mf* Lead us, O Christ, when  
 gone, . . Safe home at last, *mf* safe home at last, *mf* Sw.  
*f* *dim.* *Sw.*  
*rall. e dim.* *tempo.* *pp*  
 all is gone, Safe home at last, safe home at last. Where  
 all is gone, Safe home at last, . . safe home, safe home at last. *rall. e dim.* *tempo.* *pp* Where  
 all is gone, Safe home at last, . . safe home, safe home at last. *rall. e dim.* *tempo.* *pp* Where  
 safe home at last, . . safe home at last. *rall. e dim.* *pp tempo.* Where  
*un poco allegro.* *cres.*  
 saints are clothed in spot - less white, And eve - ning  
*un poco allegro.* *cres.*  
 saints are clothed in spot - less white, And eve - ning shad - ows nev - er  
*un poco allegro.* *cres.*  
 saints are clothed in spot - less white, And eve - ning shad - ows nev - er  
*un poco allegro.* *cres.*  
 saints are clothed in spot - less white, And eve - ning shad - ows nev - er  
*un poco allegro.*  $\text{♩} = 100.$  *Sw.* *Gt. cres.*

# THE RADIANT MORN HATH PASSED AWAY.

shad - ows nev - er fall, . . Where Thou, where Thou, E -  
 fall, and eve - ning shad - ows nev - er fall, . . Where Thou, where Thou, E -  
 fall, and eve - ning shad - ows nev - er fall, Where Thou, where Thou, E -  
 fall, and eve - ning shad - ows nev - er fall, Where Thou, where Thou, E - ter - nal

ter - nal Light of Light, . . Art Lord of all, art Lord of  
 . . ter - nal Light, . . Art Lord . . of all, . . art Lord . . of  
 ter - nal Light of Light, . . Art Lord . . of all, . . art Lord . . of  
 Light of Light, Art Lord of all, art Lord of

all, Where saints are clothed in spot - less white, And eve - ning  
 all, . . Where saints are clothed in spot - less white, And eve - ning  
 all, . . Where saints are clothed in spot - less white, And eve - ning  
 all, Where saints are clothed in spot - less white, And eve - ning

THE RADIANT MORN HATH PASSED AWAY.

shadows nev - er fall, Where Thou, E - ter - nal Light of Light, Art

shadows nev - er fall, Where Thou, E - ter - nal Light of Light, Art

shadows nev - er fall, Where Thou, E - ter - nal Light of Light, Art

shadows nev - er fall, Where Thou, E - ter - nal Light of Light, Art

shadows nev - er fall, Where Thou, E - ter - nal Light of Light, Art

*Voices only.*

The image displays a page from a musical score for the hymn "The Lord of All." It includes five vocal staves and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked "Adagio." and the dynamics include "rall." and "fff". The lyrics are "Lord of all, art Lord of all, art".

**Vocal Parts:**

- Soprano:** First staff, lyrics: "Lord of all, art Lord of all, art".
- Alto:** Second staff, lyrics: "Lord of all, art Lord of all, art".
- Tenor:** Third staff, lyrics: "Lord of all, art Lord of all, art".
- Bass:** Fourth staff, lyrics: "Lord of all, art Lord of all, art".
- Baritone:** Fifth staff, lyrics: "Lord of all, art Lord of all, art".

**Piano Accompaniment:**

- Right Hand:** Sixth staff, featuring chords and melodic lines.
- Left Hand:** Seventh staff, featuring a bass line with chords.

**Tempo and Dynamics:**

- Adagio.** (Andante)
- rall.** (Ritardando)
- fff** (Fortissimo)

Lord of all. . . . .

Lord of all. . . . .

Lord of all. . . . .

Lord of all. . . . .

Full Org.



## They have taken away my Lord.

ANTHEM FOR EASTER.

S. John. xx. 13, 15, 16; 1 Cor. xv. 55, 57.

J. STAINER.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

CHORUS.  
*Slowly, and with expression.* *p* *cres.* *dim.*

TREBLE. They have taken away my Lord, and I know not where they have laid Him.

ALTO.

TENOR  
(Sve. lower).

BASS.

ORGAN.  
 ♩ = 84.  
*Soft Diapasons.*

Be-cause they have ta-ken a - way my Lord, and I know not where they have laid Him.

CHORUS.  
*p*

Woman, why weepest thou?  
 Man. 2. Man. 1.

Sir, if thou have borne Him hence

CHORUS.  
*p* *cres.*

Woman, why weep - est thou? whom seek - est thou?

Man. 2. Man. 1.  
*pp* *cres.*

THEY HAVE TAKEN AWAY MY LORD.

*cres.* *f* *dim.*  
Tell me where thou hast laid Him, Tell me where thou hast laid . . . Him.

*cres.* *mf* *dim.* *pp rall.* *Man. 2.*  
*without Ped.*

*Joyfully. CHORUS.*  
Mas - ter! O Death, where is thy sting?

*Slow. pp* *CHORUS.* O Death, where is thy sting?  
Ma - ry!

*CHORUS.* O Death, where is thy sting?  
Ma - ry!

*Man. 1.* *Joyfully. = 144.* *f* *ff (Full.)* *ff*  
*Ped.*

*mf*  
O Grave, where is thy vic - to - ry? Thanks be to God,  
O Grave, where is thy vic - to - ry? Thanks be to God,  
O Grave, where is thy vic - to - ry? Thanks be to God,  
O Grave, where is thy vic - to - ry? Thanks be to God,  
*mf*

THEY HAVE TAKEN AWAY MY LORD.

*cres.* thanks be to God, Hal - le - lu - jah, thanks be to God, Who  
*cres.* thanks be to God, Hal - le - lu - jah, thanks be to God, Who  
*cres.* thanks be to God, Hal - le - lu - jah, thanks be to God, Who  
*cres.* thanks be to God, Hal - le - lu - jah, thanks be to God, Who

*cres.* *f* *cres.* *ff*

giv - eth us the vic - to - ry, Who giv - eth us the vic - to - ry through our Lord  
 giv - eth us the vic - to - ry, Who giv - eth us the vic - to - ry through our Lord  
 giv - eth us the vic - to - ry, Who giv - eth us the vic - to - ry through our Lord  
 giv - eth us the vic - to - ry, Who giv - eth us the vic - to - ry through our Lord

*fff* Je - sus Christ. O Death, where is thy sting? O Death,  
*fff* Je - sus Christ. O Death, . . . where is thy sting?  
*fff* Je - sus Christ. where is thy sting? O Death, where is thy  
*fff* Je - sus, where is thy sting? O Death, where is thy sting?

*fff* *Ped. ff*



THEY HAVE TAKEN AWAY MY LORD.

where is thy sting? O Death, O Grave, where is thy  
 where is thy sting? where is thy sting? where is thy  
 sting? O . . . Grave, . . where is thy vic - to - ry? where is thy  
 O Death, O Grave, where is thy  
 vic - to - ry, where is thy vic - to - ry? Thanks be to God, Hal - le -  
 vic - to - ry, where is thy vic - to - ry? Thanks be to God, Hal - le -  
 vic - to - ry, where is thy vic - to - ry? Thanks be to God, Hal - le  
 vic - to - ry, where is thy vic - to - ry? Thanks be to God, Hal - le -  
 - lu - jah, Thanks be to God, Who giv - eth us the vic - to - ry, Who giv - eth us the  
 - lu - jah, Thanks be to God, Who giv - eth us the vic - to - ry, Who giv - eth us the  
 - lu - jah, Thanks be to God, Who giv - eth us the vic - to - ry, Who giv - eth us the  
 - lu - jah, Thanks be to God, Who giv - eth us the vic - to - ry, Who giv - eth us the

THEY HAVE TAKEN AWAY MY LORD.

*accel.* *accel.* *f*

vic - to - ry through our . . Lord Je - sus Christ. A - - - men, Hal -

*accel.* *accel.* *f*

vic - to - ry through our . . Lord Je - sus Christ. A - - - men, Hal -

*accel.* *accel.* *f*

vic - to - ry through our . . Lord Je - sus Christ. A - - - men, Hal -

*accel.* *accel.* *f*

vic - to - ry through our . . Lord Je - sus Christ. A - - - men, Hal -

*accel.* *accel.* *f*

*Ped.*

le - lu - jah, Hal - le - lu -

le - lu - jah, Hal - le - lu -

le - lu - jah, Hal - le - lu -

le - lu - jah, Hal - le - lu -

*rall.* *Slow.*

- jah, Hal - le - lu - jah. A - - - men. . .

*rall.* *Slow.*

- jah, Hal - le - lu - jah. A - - - men.

*rall.* *Slow.*

- jah, Hal - le - lu - jah. A - - - men.

*rall.* *Slow.*

- jah, Hal - le - lu - jah. A - - - men.

*rall.* *Slow.*

# WHAT ARE THESE THAT ARE ARRAYED IN WHITE ROBES

## A SHORT ANTHEM

COMPOSED BY

J. STAINER.

Revelation vii. 13-17.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Quick.*

**SOPRANO.** Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. What are

**ALTO.** Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. What are

**TENOR**  
(one lower), Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. What are

**BASS.** Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. What are

**ACCOMP.** *ff* *Quick.*

$\text{♩} = 108.$

these, what are these that are ar-ray-ed in white robes, and whence came they?

these, what are these that are ar-ray-ed in white robes, and whence came they?

these, what are these that are ar-ray-ed in white robes, and whence came they?

these, what are these that are ar-ray-ed in white robes, and whence came they?

This Anthem was composed for the Choir of "All Saints," Lathbury.



# WHAT ARE THESE THAT ARE ARRAYED IN WHITE ROBES?

*Silent. A little slower, and with expression. ♩ = 80.*

whence came they? These are they which came out of great tri-bu-la-tion, and have

*Silent.*

whence came they? These are they which came out of great tri-bu-la-tion, and have

*Silent.*

whence came they? These are they which came out of great tri-bu-la-tion, and have

*Silent.*

whence came they? These are they which came out of great tri-bu-la-tion, and have

*Silent. A little slower, and with expression.*

*p* ♩ = 80.

wash-ed their robes and made them white in the blood of the

wash-ed their robes and made them white in the blood of the

wash-ed their robes and made them white in the blood of the

wash-ed their robes and made them white in the blood of the

Lamb, the blood of the Lamb, These are they which came out of great tri-bu-

Lamb, the blood of the Lamb, These are they which came out of great tri-bu-

Lamb, the blood of the Lamb, These are they which came out of great tri-bu-

Lamb, the blood of the Lamb, These are they which came out of great tri-bu-

*pp*

WHAT ARE THESE THAT ARE ARRAYED IN WHITE ROBES:

*cres.* *f*

la - tion, and have wash - ed their robes, and made them white in the

*cres.* *f*

la - tion, and have wash - ed their robes, and made them white in the

*cres.* *f*

la - tion, and have wash - ed their robes, and made them white in the

*cres.* *f*

la - tion, and have wash - ed their robes, and made them white in the

*cres.* *f*

la - tion, and have wash - ed their robes, and made them white in the

*dim.*

blood of the Lamb, and have made them white in the blood of the Lamb.

*dim.*

blood of the Lamb, and have made them white in the blood of the Lamb.

*dim.*

blood of the Lamb, and have made them white in the blood of the Lamb.

*dim.*

blood of the Lamb, and have made them white in the blood of the Lamb.

*dim.*

blood of the Lamb, and have made them white in the blood of the Lamb.

*dim.*

blood of the Lamb, and have made them white in the blood of the Lamb.

*dim.*

blood of the Lamb, and have made them white in the blood of the Lamb.

*Quick.*

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. There-fore are

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. There-fore are

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. There-fore are

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. There-fore are

*Quick.*

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. There-fore are

*Quick.*

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. There-fore are

WHAT ARE THESE THAT ARE ARRAYED IN WHITE ROBES?

they, are they be - fore the throne of God, and serve Him day and night, day and

they, are they be - fore the throne of God, and serve Him day and night, day and

they, are they be - fore the throne of God, and serve Him day and night, day and

they, are they be - fore the throne of God, and serve Him day and night, day and

(a little slower.)

night in His tem - ple. They shall hun - ger no more, nei - ther thirst a - ny more;

night in His tem - ple. They shall hun - ger no more, nei - ther thirst a - ny more;

night in His tem - ple. They shall hun - ger no more, nei - ther thirst a - ny more;

night in His tem - ple. They shall hun - ger no more, nei - ther thirst a - ny more;

*P* (a little slower.)

nei - ther shall the sun light on them, nor a - ny heat. They shall hun - ger no

nei - ther shall the sun light on them, nor a - ny heat. They shall hun - ger, shall

nei - ther shall the sun light on them, nor a - ny heat. They shall hun - ger, shall

nei - ther shall the sun light on them, nor a ny heat. They shall hun . .



WHAT ARE THESE THAT ARE ARRAYED IN WHITE ROBES?

more, nei-ther thirst a - ny more. For the Lamb which is in the  
 hun-ger no more, no more. For the Lamb which is in . . the  
 hun-ger no more, no more. For the Lamb which is in . . the  
 ger no more. For the Lamb which is in the

The first system of the musical score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "more, nei-ther thirst a - ny more. For the Lamb which is in the hun-ger no more, no more. For the Lamb which is in . . the hun-ger no more, no more. For the Lamb which is in . . the ger no more. For the Lamb which is in the". The piano part consists of chords and single notes in the right and left hands.

midst of the throne shall feed . . them, shall feed . . them, and shall  
 midst of the throne shall feed them, shall feed . . them, and shall  
 midst of the throne shall feed, shall feed . . them, and lead them  
 midst of the throne shall feed, shall feed . . them, and lead them

The second system continues the musical score with the same four vocal staves and piano accompaniment. The lyrics are: "midst of the throne shall feed . . them, shall feed . . them, and shall midst of the throne shall feed them, shall feed . . them, and shall midst of the throne shall feed, shall feed . . them, and lead them midst of the throne shall feed, shall feed . . them, and lead them". The piano part continues with harmonic support for the vocal lines.

*cres.*  
 lead them un-to liv - ing foun-tains of wa - ters: and God shall wipe a -  
*cres.*  
 lead them un-to liv - ing foun-tains of wa - ters:  
*cres.*  
 un - to liv - ing foun-tains of wa - ters:  
*cres.*  
 un - to liv - ing foun-tains of wa - ters:

The third system concludes the musical score. It includes dynamic markings such as *cres.* (crescendo) and *pp* (pianissimo). The lyrics are: "lead them un-to liv - ing foun-tains of wa - ters: and God shall wipe a - lead them un-to liv - ing foun-tains of wa - ters: un - to liv - ing foun-tains of wa - ters: un - to liv - ing foun-tains of wa - ters:". The piano part features more complex chordal textures and melodic lines.

WHAT ARE THESE THAT ARE ARRAYED IN WHITE ROBES?

way all tears. all tears from their eyes, . . . and God shall

and God shall

and God shall

and God shall

wipe a - way all tears, all tears from their eyes, all

wipe a - way all tears, all tears from their eyes, all

wipe a - way all tears, all tears from their eyes, all

wipe a - way all tears, all tears from their eyes, all

tears from their eyes, all tears from their eyes. . . .

tears from their eyes, all tears from their eyes. . . .

tears from their eyes, all tears from their eyes. . . .

tears from their eyes, all tears from their eyes. . . .

ppp rall.

## Ye shall dwell in the Land.

## HARVEST ANTHEM.

Words from Ezek. xxxvi. 28, 30, 34, 35; Ps. cxxxvi. 1;  
and a Hymn by CHATTERTON DIX.

Composed by J. STAINER.

**VOICE.** *Allegretto.* VERSE. BASS. *mf*  
Ye shall dwell in the

**ORGAN.** *Allegretto.*  
♩ = 100.  
*p Sw.*  
*senza Ped.*

**FULL SOPRANO.**  
His mer-cy en-dur-eth for ev-er,

**FULL ALTO.**  
His mer-cy en-dur-eth for ev-er,

**FULL TENOR.**  
His mer-cy en-dur-eth for ev-er,

*cres.*  
land that I gave to your fa-thers; and ye shall

*cres.* *f Gl.* *p Sw. or Ch.*  
*Ped.*

be my peo-ple, and ye shall be my peo-ple, and I will be your

*cres.* *f rall. p.*  
*f rall.*



YE SHALL DWELL IN THE LAND.

*a tempo.*  
*mf*

His mer - cy en - dur - eth for ev - er,

*mf*

His mer - cy en - dur - eth for ev - er,

*mf*

His mer - cy en - dur - eth for ev - er,

*p*

God, I will mul - ti - ply the

*a tempo.*  
*mf Gt.*

*p Solo. or Ch.*

*f*

His mer - cy en -

*f*

His mer - cy en -

*f*

His mer - cy en -

*FULL.*

*cres.*

fruit of the tree, and the in - crease of . . the field. His mer - cy en -

*f Gt.*

*Ped. Sva.*

- dur - eth, en - dur - eth for ev - er. Give thanks un - to the Lord, give

- dur - eth, en - dur - eth for ev - er. Give thanks un - to the Lord, give

- dur - eth, en - dur - eth for . . ev - er. Give thanks un - to the Lord, give

- dur - eth, en - dur - eth for ev - er. Give thanks un - to the Lord, give

YE SHALL DWELL IN THE LAND.

thanks un-to the Lord, His mer-cy en-dur-eth for ev-er.

thanks un-to the Lord, His mer-cy en-dur-eth for ev-er.

thanks un-to the Lord, His mer-cy en-dur-eth for ev-er. VERSE.

thanks un-to the Lord, His mer-cy en-dur-eth for ev-er. And the

*p* (Sw. or Ch.)

de-so-late land shall be tilled, where-as it lay de-so-late, where-

*A little slower.* *cres.*

*A little slower.* ♩ = 80. *cres.*

- as it lay de-so-late, in the sight of all that passed by. And

*f* *pp rall.* *ad lib.*

*f* *pp rall.* (with the voice.)

# YE SHALL DWELL IN THE LAND.

*a tempo.* VERSE.

This land that was de-so-late, this  
 This land that was de-so-late, this  
 This land that was de-so-late, this  
 This land that was de-so-late, this

they shall say, and they shall say, This land that was de-so-late, this

*a tempo.* ♩ = 80.

land that was de-so-late is be-come like the gar-den of E - -  
 land that was de-so-late is be-come like the gar-den of E - -  
 land that was de-so-late is be-come like the gar-den of E - -  
 land that was de-so-late is be-come like the gar-den of E - -

*Sw. cres.*

den, this land that was de-so-late is be-come like the gar-den of ..  
 den, this land that was de-so-late is be-come like the gar-den of  
 den, this land that was de-so-late is be-come like the gar-den of  
 den, this land that was de-so-late is be-come like the gar-den of

*f Gl.* *ff* *Ped. 8va.*



# YE SHALL DWELL IN THE LAND.

*Tempo lmo.*

E - - den. Give thanks un - to the Lord, give thanks un - to the

E - - den. Give thanks un - to the Lord, give thanks un - to the

E - - den. Give thanks un - to the Lord, give thanks un - to the

E - - den. Give thanks un - to the Lord, give thanks un - to the

*Tempo lmo.*  $\text{♩} = 100.$

Lord, His mer - cy en - dur - eth for ev - er, for ev - er, His mer - cy en -

Lord, His mer - cy en - dur - eth for ev - er, for ev - er, His mer - cy en -

Lord, His mer - cy en - dur - eth for ev - er, for ev - er, His mer - cy en -

Lord, His mer - cy en - dur - eth for ev - er, for ev - er, His mer - cy en -

- dur - eth for ev - er, for ev - er, for ev - er. . .

- dur - eth for ev - er, for ev - er, for ev - er. . .

- dur - eth for ev - er, for ev - er, for ev - er. . .

- dur - eth for ev - er, for ev - er. . .

*Ped.*

YE SHALL DWELL IN THE LAND.

*Slow.*

*Slow. ♩ = 80.*

*Sw.*

VERSE. SOPRANO.  
*With fervour.*

*mf* *cres.* *f*

Oh bless - ed is that land of God, Where Saints a - bide for ev - er, Where

*mf* *cres.* *f*

*dim.* *FULL. p* *VERSE*

gold - en fields spread far and broad, Where flows the crystal riv - er, Oh bless - ed, thrice bless - ed, The

*FULL. p*

Oh bless - ed, thrice bless - ed,

*FULL. p*

Oh bless - ed, thrice bless - ed,

*FULL. p*

Oh bless - ed, thrice bless - ed,

*dim.* *p* *pp*

*cres.* *f*

strains of all its ho - ly thron'g With ours to day are blend - ing; Thrice bless - ed is that

*cres.* *f*

YE SHALL DWELL IN THE LAND.

*p* *rall.* *FULL. a tempo.* *pp* *mf*

har-vest song Which nev-er hath an end-ing. Oh bless-ed, thrice bless-ed. Oh bless-ed is that

*FULL.* *pp* *mf*

Oh bless-ed, thrice bless-ed, Oh bless-ed is that

*FULL.* *pp* *mf*

Oh bless-ed, thrice bless-ed, Oh bless-ed is that

*FULL.* *pp* *mf*

Oh bless-ed, thrice bless-ed, Oh bless-ed is that

*p* *rall.* *pp Sw. > a tempo.* *mf Gt.*

land of God, Where Saints a-bide for ev-er, Where gold-en fields spread far and broad, Where

land of God, Where Saints a-bide for ev-er, Where gold-en fields spread far and broad, Where

land of God, Where Saints a-bide for ev-er, Where gold-en fields spread far and broad, Where

land of God, Where Saints a-bide for ev-er, Where gold-en fields spread far and broad, Where

*pp* *mf*

flows the crys-tal riv-er, Oh bless-ed, thrice bless-ed, The strains of all its

*pp* *mf*

flows the crys-tal riv-er, Oh bless-ed, thrice bless-ed, The strains of all its

*pp* *mf*

flows the crys-tal riv-er, Oh bless-ed, thrice bless-ed, The strains of all its

*pp* *mf*

flows the crys-tal riv-er, Oh bless-ed, thrice bless-ed, The strains of all its

*pp Sw.* *mf Gt.*



YE SHALL DWELL IN THE LAND.

ho - ly throng With ours to-day are blend - ing; Thrice bless - ed is that har - vest song Which

ho - ly throng With ours to-day are blend - ing; Thrice bless - ed is that har - vest song Which

ho - ly throng With ours to-day are blend - ing; Thrice bless - ed is that har - vest song Which

ho - ly throng With ours to-day are blend - ing; Thrice bless - ed is that har - vest song Which

*cres.* *f* *dim.*

nev - er hath an end - ing, Thrice bless - ed is that har - vest song Which nev - er hath an

nev - er hath an end - ing, Thrice bless - ed is that har - vest song Which nev - er hath an

nev - er hath an end - ing, Thrice bless - ed is that har - vest song Which nev - er hath an

nev - er hath an end - ing, Thrice bless - ed is that har - vest song Which nev - er hath an

*f* *dim.*

end - ing, which nev - er hath an end - ing, which nev - er hath an end - ing. A - men.

end - ing, which nev - er hath an end - ing, which nev - er hath an end - ing. A - men.

end - ing, which nev - er hath an end - ing, which nev - er hath an end - ing. A - men.

end - ing, which nev - er hath an end - ing, which nev - er hath an end - ing. A - men.

*rall.* *p* *pp* *Very slow.* *pp*

*p* *Sw. rall.* *pp* *pp*

*Ped.*







[illegible]

1 1012 01055 9112

## DATE DUE

DEC 17 1996

GAYLORD

PRINTED IN U.S.A.



